

# MUSICAL AMERICA

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## GLOWING MUSIC BY TEN AMERICANS VIVIFIES PAGEANT AT PLYMOUTH ON TERCENTENARY OF PILGRIM LANDING

Celebrations Reach Climax in Elaborate Spectacle Conceived by Professor George P. Baker of Harvard University—Arrival of Mayflower and Other Historic Events Reproduced in Detail—Fourteen Hundred Descendants of English Pioneers Participate—Splendid Musical Investiture Provided by George W. Chadwick, Chalmers Clifton, Frederick S. Converse, Arthur Foote, Henry F. Gilbert, Edward Burlingame Hill, Edgar Stillman Kelley, John Powell and Leo Sowerby—MacDowell's "1620" Also Used—Gallo's Symphony Band, Under Stanislaw Gallo, Does Admirable Work—Choral Forces Trained by George Sawyer Dunham Aid in Success



PLYMOUTH, MASS., July 25.—On the historic soil that 300 years ago afforded to the Pilgrim Fathers their first haven in the new world, 1,400 descendants of these intrepid pioneers gathered here on Wednesday evening, July 20, to present a historical pageant of music, dance and drama commemorative of the tercentenary. On land and water, with an audience distinguished by the presence of officials of the nation and state, and with the impressiveness and solemnity of the occasion enhanced by tradition, the spectacle, "The Pilgrim Spirit," re-enacted old scenes and portrayed with art and craftsmanship the spirit of the forefathers of this country. The amphitheater surrounding the waters of Plymouth Bay was thronged to capacity. The city was decked in festive dress for the occasion. The presence of many hundreds of lineal descendants of the earliest settlers added a strong note of interest. The Mayflower—a replica of the ancient vessel—rode at anchor on the waters of the bay; Plymouth Rock was the focal point of many of the scenes. "The Pilgrim Spirit" was a worthy tribute paid by a great nation to the memory of its founders.

THE pageant was written and produced by Professor George P. Baker of Harvard University. Special musical numbers were composed by Edgar Stillman Kelley, Frederick S. Converse, George W. Chadwick, Arthur Foote, John Powell, Edward Burlingame Hill, Leo Sowerby, Chalmers Clifton and Henry F. Gilbert. Orchestration was arranged by Stanislaw Gallo of George W. Chadwick's "Song of the Pilgrim Women," MacDowell's "1620," and works by the other composers. Music was furnished by the Gallo Symphony Band of Boston. Verse for the pageant was written by Hermann Hagedorn, Edward Arlington Robinson, Josephine Preston Peabody and Robert Frost. Chalmers Clifton, musical director, and George S. Dunham, choral leader, did notable work. The production was given under the auspices of the Pilgrim Tercentenary Commission of the Commonwealth of Massachusetts, and the cast and chorus were recruited from the people of Plymouth, Kingston, Duxbury and Marshfield. Governor Cox, members of his staff and of the State Legislature, and the mayors of a score of cities attended the performance. Dr. Albert Lekhof of the University of Leyden, Holland, was present as the official representative of the country that gave the Pilgrims refuge. Marcus A. Coolidge represented the Federal Tercentenary Commission.

### Storm Threatened Postponement

Already postponed one week on account of a thunderstorm which had flooded the fields, the pageant was threatened with further postponement

when another thunderstorm broke over the town late in the afternoon. Fortunately, the storm blew off to sea, and the rain which had been coming down in torrents ceased about a half hour before the time for the opening of the pageant. In spite of these discouraging features, the performances scheduled for half past eight, was only ten minutes late in getting under way.

"The Pilgrim Spirit" possesses a strong central historical idea, emphasized and elaborated in chronological sequence. Professor Baker has divided his story into four chief episodes, corresponding to acts in the theater, and has subdivided these into numerous scenes.

The first episode, entitled "Pilgrim Adventurers," portrays the spirit of pioneers and path breakers of all times, and serves to describe the early explorations in America before the Pilgrims made their permanent settlement. The second episode, "Pilgrims of the Soul" is summarized by a quotation from Walt Whitman, "For I say that the core of democracy is the religious element." It

[Continued on page 2]

## In This Issue

- American Composers Provide Music for Pilgrim Pageant.....1, 2, 4
- Gregorian Music in the Church Today.....5
- Piano Celebrity Says Class Instruction Yields Advantages.....9
- Musical Barbarism in the Colleges.....26



Photo by Apeda

VERA CURTIS

Soprano, Whose Success in Grand Opera Has Proved Sufficiency of American Training. (See Page 8)

## NEW WAGNERIAN TENORS ENGAGED

Josef Mann to Sing at Metropolitan and Robert Schubert with Chicagoans—Rumored Chaliapine Is Coming

TWO Wagnerian tenors new to America will be heard in New York and Chicago during the coming season. Josef Mann, well regarded in Berlin and Vienna as an interpreter of the Wagner rôles, has been obtained by the Metropolitan.

It is said he has a five-year contract, but will be in New York only part of next season. An acquisition for the Chicago Opera Association is the Wagnerian tenor, Robert Schubert, also well known in Germany and Austria. Whether Johannes Sembach, last season's tenor mainstay in the Wagner works, will return to the Metropolitan has been the subject of various rumors since the issuance by General Manager Gatti-Casazza, of the Metropolitan, of his preliminary prospectus, which included Sembach's name among the tenors re-engaged.

Persistent rumors with regard to Feodor Chaliapine, the giant Russian

[Continued on page 2]



## NEW WAGNERIAN TENORS ENGAGED FOR NEXT SEASON

[Continued from page 1]

bass, whose name has been coupled with the Chicago Opera Association's plans for the coming season, were given a new edge when the New York *Call* printed a report purporting to have come from Soviet government sources that Chaliapine was at the time en route to America and would arrive within a week. No confirmation of this was obtainable from any source.

The Chaliapine rumors in some of their ramifications have suggested that the celebrated Russian will appear in Wagner roles, for the first time anywhere, with the Chicagoans. One report from the other side is that Miss Garden has been endeavoring to get together an all-Russian cast for several works, including "Snegourotchka."

### Interest in Patiera and Palet

Two newcomers, among tenors already announced, whose first appearances in this country are awaited with interest, are Tino Patiera, with the Chicago forces, and Josef Palet, with the Scotti Opera Company. Persons who have heard Patiera in Europe say it is a mistake to classify him as a lyric tenor, as he has a big, dramatic voice and sings in the fashion of the robust tenor, though his roles include such parts as that of Rodolfo in "La Bohème."

Josef Palet has come to the front in Spain, and has been something of a sensation also in Latin America. He has sung Wagner parts, in Spanish, in his native land, and his repertoire is extensive. The three favorites—Gounod's, Berlioz's, and Boito's—have figured in his continental successes.

Among bits of interesting operatic gossip from Chicago is a report that "Rigoletto" will be given by Mary Garden with a new all-star cast, including Claire Dux, Tino Patiera and Joseph Schwarz.

Another rumor has indicated that Maria Ivogun, one of the most celebrated of the new sopranos to be heard in America next season, is very desirous of making her debut as Zerbinetta in Strauss' "Ariadne auf Naxos" with the Chicago Opera Association, but that complications have arisen owing to possession of the rights to the Strauss work by the Metropolitan.

### Talk of Franz and Ferrari-Fontana

The possibility of Paul Franz, the reigning tenor of the Paris Opéra, coming

to America the season after next, has been the subject of report and gossip, but it is said that Franz, whose fame rests largely on his Wagnerian interpretations, knows the German music-dramas only in French. The name of Ferrari-Fontana, who learned "Tristan and Isolde" in German for a special performance in Boston, but reverted to Italian when half way through the second act, also has figured in gossip regarding the complete return to the Wagnerian repertoire predicted for the season after next.

Although it is understood that she has postponed her first appearances in Wagner opera until the season of 1922-23, Mary Garden is said to be continuing her study of the rôles of *Isolde* and *Kundry*, which she will sing in German. She also plans to appear in a new opera by Montemezzi, said to be now in course of preparation, but which will not be ready for the coming year.

The possibility of a revival of the Ricci brothers' "Crispino e la Comare" by the Metropolitan next season was brought to light recently when Mabel Garrison received the soprano part to study during the summer. She is also studying a part in Catalani's "Loreley."

## GEORGE MAXWELL RETURNS

Managing Director of Ricordi Completes Three Months' Trip Abroad

George Maxwell, managing director of G. Ricordi & Co., Inc., returned on the Aquitania on Saturday, July 23, from a three months' trip abroad. Mr. Maxwell visited the Casa Ricordi in Milan, and also the branch-houses in Paris and London.

His journey took him to Rome, where he heard Mascagni's new opera "Il Piccolo Marat," Palermo, Naples, and the British and French capitals. Upon his return he told of much music of all kinds abroad and of many new opera successes in Italy. What he enjoyed most was his visit to Scotland to see his father, Sir William Maxwell, whom he found well.

### Montemezzi Engaged to Katherine Leith of New York

The engagement of Italo Montemezzi, the distinguished Italian opera composer of "L'Amore dei Tre Re" and "Le Nave," to Katherine Leith of New York City, has been announced. Miss Leith made the acquaintance of Mr. Montemezzi during his visit season before last to America. She is said to be of a wealthy American family and is an amateur pianist. Miss Leith is now in Italy, where she has been visiting the Montemezzi family.

## BALTIMORE PLANS CIVIC ORCHESTRA

Community Symphony to Give Amateurs Opportunity for Training

BALTIMORE, July 26.—To afford opportunity for the possessor of musical talent to obtain ensemble practice and training, Frederick R. Huber, municipal director of music, is planning to establish a great community orchestra this fall.

Mr. Huber, who has outlined his plan to Mayor Broening, believes there are many persons who play orchestral instruments in the city but who have not the opportunity for practice. The organization, according to present plans, will meet once a week, or possibly twice a month, at Peabody Conservatory Hall or one of the city high schools.

The nucleus of the orchestra will be provided by the Peabody Orchestra, and it is thought the organization will reach a membership of several hundred.

Mr. Huber, speaking of the work, said: "We would make it a community movement in every sense of the word. There are persons in every section of the city who would eagerly grasp the opportunity to come together for such a purpose. Some of them are people who are highly talented, but who have had little time or opportunity for development. Others are really accomplished musicians whose abilities are not known to the public because they are not professionals, and because as amateurs they have no chance to let the community know what they can do."

Mr. Huber said he expected to draw talent for the orchestra from all walks of life. Many individuals, he pointed out, have more than a trifling knowledge of the violin or cello and would seize the chance to unite with an orchestra. The latter would also be valuable in bringing much unsuspected genius to light.

The plan is to hold a large public meeting in the fall at which Mayor Broening will present the project to the people. A conductor will then be selected, Mr. Huber said, who has not only professional ability, but the power and tact to handle and assemble a large group of people.

## Adopted Daughter of Claire Louise Kellogg Recovers Singer's Estate

HARTFORD, C. V., July 23.—A decision in favor of Julie Claire Strakosch, adopted daughter of Claire Louise Kellogg, the singer, and Carl Strakosch, musical manager, has been handed down by the supreme court of errors, by which Miss Strakosch will recover \$39,640.94 from the estate of her foster parents. Carl Strakosch was manager of Claire Louise Kellogg, the famous singer, whom he afterward married. They had no children and in 1909, meeting Julie Claire Harris, they took her with them to Europe. Following the death of his wife in 1916 Mr. Strakosch began legal proceedings to adopt Miss Harris, but died before their completion. Although \$20,000 was left to Miss Harris, there was no other provision made for her, so she sued the estate, winning her case in the Superior Court. The verdict was appealed, but was sustained last week in the higher court.

## JAPAN SEEKS MUSIC AID

Government Urged to Remedy Shortage of Music Teachers

TOKIO, JAPAN, July 18.—The Musical Alliance of Japan has adopted resolutions urging the Government to restore music in the senior class of the girls' high schools, and for the establishment of a governmental department for the encouragement of musicians similar to that already maintained for the advancement of Japanese painting and sculpture. A recommendation was also made for emergency measures to be taken against the shortage of music teachers throughout the country.

The representatives of the Alliance, consisting of five members, called on Mr. Akashi, Director of the Bureau of Common School Affairs in the Educational Department, with the above memorial on June 29. In the opinion of the educational authorities, the Government is inclined to look with favor on the general purport of the recommendations.

H. IWAKI.

## Lower Hotel Rates to Be a Boon for Touring Artists

CHICAGO, ILL., July 28.—The touring artist may find a considerable reduction in the price of hotel accommodations in effect this autumn. At the recent convention of the American Hotel Association held in this city a motion was made to bring down the rates at the most important hostels to a pre-war basis.

## Music Colors Pageant in Pilgrim Tercentenary

[Continued from page 1]

depicts the persecutions that the Pilgrims suffered at the hands of the Church of England, and chronicles the determination of the Pilgrims to flee to Holland. Episode three, "The Pilgrims in Holland," records the decision of the Pilgrims to set sail for the New World. The last episode discloses the Pilgrims at Plymouth and the establishment of a definite form of government. In actual performance, many of the scenes as originally contemplated in the published story of the pageant have been cut, but without destroying the continuity of the story.

### Opens with Fanfare

As the pageant commences, there is a fanfare of trumpets, passing to a hymn-like chord. From the canopied Plymouth Rock an unseen voice pronounces a panegyric of the Pilgrim Fathers. Events dealing with a time long before 1620 begin to unfold. By means of a powerful searchlight, the attention of the spectators is attracted to a great galley rowed by Norsemen with the legendary Thorwald at the ship's prow. Gilbert's accompanying music commences with a heroic trumpet theme, legendary in suggestion, and becomes heroic in nature and Scandinavian in feeling and mood. The ship makes a landing, and as the men appear on the beach, they are spied by a band of Indians who drop to the ground and hide behind mounds made by the canoes they are carrying. The Norsemen attack them, killing a number of the Indians. Feeling secure, the Norsemen, carrying the canoes as trophies turn back to the ship. But an-

other band of Indians appears and in realistic fashion lets fly a shower of arrows, which are warded off by a wall of shields. In the conflict Thorwald is wounded, and as he is carried on locked shields to the galley, the music becomes lugubrious in mood, still suggestive of northern Europe in musical expression.

The next five tableaux are historically more authentic. They represent the various adventures who, as the Rock proclaimed, "came and went." The first of these is Martin Pring, who appeared about 1603. For the edification of the spectators, there is behind each tableau a banner bearing the national flag, the name of the explorer, the region explored, and the date. Martin Pring's wanderings associated with the region of Patuxet, are depicted in a picturesque local scene. As the lights go up, Pring's men are gathered about a youth playing on a gittern. Indians fascinated by the music enter from the surrounding darkness, proffer their friendship, and, surrounding the player, engage in a half comic dance in an attempt to keep time to the English rhythm.

### Music in Indian Vein

The music throughout this tableau and the ensuing ones of the first episode is Indian in character and the action is all in pantomime. Henry F. Gilbert, whose "Indian Sketches" evoked favorable comment when they were performed by the Boston Symphony last season, has written appropriate music in unmistakable Indian vein, synchronizing skillfully with Professor Baker's indicated pantomime.

The next tableau represents the

French explorer, Sieur de Champlain, about the time of 1605, engaging in trade with the Indians, while the music is episodic in nature and still Indian in character. Occasion for variety in national coloring is further granted by the tableau representing the stolid Dutchman, Admiral Blok, whose activities occur about 1614. The lights reveal a circle of Dutchmen smoking long pipes and watching a genuine Indian dance set to strongly rhythmed and moderately paced Indian music.

The audience is on more familiar historic ground when the setting of John Smith, 1614, is disclosed. Clever barter and Smith's tactful ways with the Indians are set in sharp contrast to the treacherous treatment meted out to them by Thomas Hunt in the following tableau. An ominous tom-tom suggests forebodings for the future safety of the settlers, for the Indians' sense of revenge has been provoked.

### Theme Is Weird and Gruesome

The closing scene of the first episode is a clever piece of realism attained with a minimum of means. A pale green light comes on slowly, revealing an absolutely empty field symbolizing the pestilence which ravaged the neighboring country in 1618. Music, stark, weird, gruesome in suggestion, accompanies this scene of devastation. The thematic, adventure-suggesting, trumpet motive of the opening of the episode again sounds significantly at the close.

A survey of the seven scenes comprising the first episode discloses the first stage in the development of Professor Baker's central idea. He has sought to

establish the local color of the region to which the Pilgrims were to come, and to recall to the spectator the characteristics of its Indian inhabitants. Pictorially he has availed himself of national differences in costume in the Old World groups and their vivid contrast with Indian dress. Interest in pantomimic action has been achieved by the introduction of a variety of Indian dances, while vividness in the portrayal of conflict and contrasting emotions has been adroitly achieved by well-drilled performers. Gilbert's appropriate and effective Indian music has sustained the unity of thematic idea throughout the episode.

But the intimate story of the Pilgrims themselves called for more than pantomime. It had to be told close at hand and in their own words. The spoken word, in prose and poetry, and gala processions were drawn upon to supply the dramatic interest in the ensuing episodes. Any doubts as to acoustics of the field with its bordering grandstands were quickly dispelled with the opening words of the second episode. The voices of the performers rang clearly over the field; even the subtlest shading was audible. If anything, the voices seemed magnified and clarified, and straining to hear the words was happily unnecessary.

The central idea in the second episode is the portrayal of the spiritual boldness and courage of the Pilgrims, who were chafing at the religious autocracy of the Church of England. "Pilgrims of the Soul" the author designates them. The first scene reveals two martyrs of the Puritan Separatist cause suffering in the Fleet, in London, where they have been confined for daring to entertain independent thoughts about the Scriptures, and have been condemned to die like common felons at daybreak. They face death with an abiding faith in the

[Continued on page 4]



# Pilgrims' Landing Re-Enacted at Plymouth After 300 Years

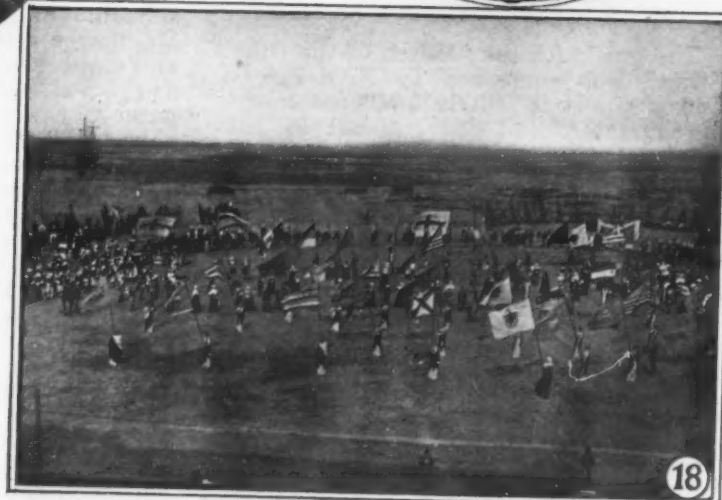
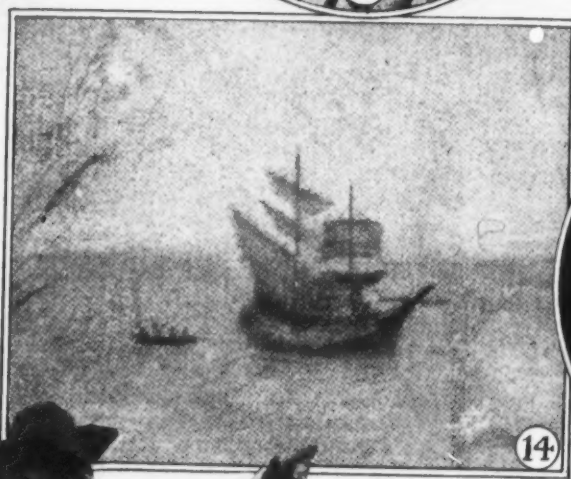


Photo No. 2 by Tupper, No. 4 by Moffett, No. 5 by Russell & McAllister, No. 15 by Marshall, No. 12 Painted by Waldo Murray.

Scenes from the Plymouth Pageant, "The Pilgrim Spirit," and Those Who Contributed to the Production:—(1) Stanislaw Gallo, Conductor; (2) Chalmers Clifton, Musical Director; (3) George Sawyer Dunham; (4) Leo Sowerby; (5) The Viking Ship of Thorwald; (6) John Powell; (7) Edward Burlingame Hill; (8) George W. Chadwick; (9) Arthur Foote; (10) Frederick S. Converse; (11) Edgar Stillman Kelley; (12) Henry F. Gilbert; (13) Tisquantum, the Indian Friend of the Pilgrims; (14) The Mayflower at Anchor in Plymouth Bay; (15) George P. Baker of Harvard University, Author and Producer of the Pageant; (16) Reading of the Mayflower Compact; (17) John Carver Sights Land; (18) Finale: March of the States



## Composers Illumine Pilgrim Spirit in Plymouth's Historic Pageant

[Continued from page 2]

ultimate victory of the ideas for which they are giving their lives.

In the next scene, the "Opposition" scene, the author introduces a striking spectacle. He sets the dull colors of the Pilgrim costumes in sharp contrast with the gorgeous colorings afforded by a representation of King James in a royal procession, surrounded by soldiers, nobles, dignitaries, the French ambassador, and countless lords and ladies. The latter march across the field in triumphant progress. Costumes of brilliant reds and golds, caparisoned chargers, the regal splendor of the immense retinue, all blend in a spectacular riot of color. The royal march in this scene was composed by Edward Burlingame Hill. It is stately in spirit, rich in instrumentation, and inspiring in effect.

Nevertheless, this gorgeous color display is not adventitious. It works naturally into the trend of events. A body of dull-costumed Pilgrims present a petition to King James, requesting him to consider a reform of the English church, a petition which the King denies with arrogance. The bagpipes skirl, the crowd cheers, the procession sweeps off, leaving behind the little group of black-robed petitioners.

### Chorus Music Impressive

As the bagpipes cease, the partly concealed choir surrounding the band sings "The Harrying Chorus." Hermann Hagedorn, who has written the verse for this chorus, has expressed in poetic form the scene just depicted. It is a thundering and dramatic dialogue between the King's men and the Pilgrims, as they are impersonated by the chorus. The music, by Edgar Stillman Kelley, while not pretentious or overdrawn in harmonic structure, is convincing in eloquence. The poem is masterful in its march of words, in its cumulative force, in its dramatic structure setting the defiant, domineering threats of the King's men against the religiously impressive protestations of the Pilgrims. The composer has skillfully portrayed the conflict of temporal defiance and spiritual fortitude. The scene is the most strikingly dramatic of the pageant. The fervid singing of the chorus and the brilliant playing of the band were heartily applauded.

In the next scene, the Pilgrim fathers are introduced for the first time. William Brewster, John Carver, William Bradford, and others of the immortal band have determined to leave Scrooby, England, and flee to Holland, where religious tolerance is assured.

Episode three discovers the Pilgrims united in Holland. In the first scene, Professor Baker achieves an effect of brilliance and weirdness by a figurative representation which he terms "The March of the Dutch Cities of Charity." At the rear of the field, lantern lights glow and twinkle forming a picture suggestive of Rembrandt's "Night Watch." Out of the darkness proceed the townspeople of Middleburgh, Emden, Camden, Naarden, Amsterdam and Leyden. The effect of the lights carried by the torch and lantern bearers standing like statues and throwing queer shadows over the whole field is the most picturesque in the pageant, and its eeriness and fancifulness earned for it unstinted applause.

### Music by Converse and Sowerby

The music for the "March of the Dutch Cities" was composed by Frederick S. Converse. It is stately and processional in character, and conventional in harmonic structure. It contains a flowing melody of a decided lilt which must be inspiring to the marchers.

The second scene shows the Pilgrims deciding to leave Holland and contemplating their migration across the Atlantic. The third and final scene of the episode depicts the departure from Delftshaven. The men walk up and down, absorbed in thought; children appear frightened, and the women are sobbing. As light dawns, the concealed choir sings a psalm set to music by Leo Sowerby. Though ultra-modern in harmonic structure, the music suggests unmistakably the prevailing mood of the scene. Rich, sonorous dissonances, and blendings and juxtapositions of instrumental timbers with skillful realism portray the overwhelming sadness and the suppressed but poignant grief at departure. Mr. Sowerby's achievement in expressing the psychic moods of the

sorrow-laden Pilgrims in musical phraseology was one of the high lights of the performance.

After a prayer, the concealed choir sings "The Pilgrims' Chorus," the verses of which were written by Edwin Arlington Robinson, and the music by Leo Sowerby. The melody is impressive in its religious fervor without being conventional. Deft workmanship and sensitiveness of instrumentation are again disclosed. The tonal intricacies did not daunt the chorus which sang the music authoritatively.

### Effective Mayflower Climax

There follows a musical interlude, "The Voyage to the New World," composed by Chalmers Clifton, depicting the trip across the Atlantic, while searchlights play on the Mayflower which lies anchored in the bay. The music is descriptive, modern in structure, and is skillfully worked to a climax. It is effectively written with a fine regard for dramatic values, not the least of which were the peaceful closing bars following the powerful climax.

The fourth episode is the culmination of the central idea. The Pilgrims have reached the New World. The first scene is of great significance. In the cabin of the Mayflower, just off Cape Cod, the scene of the signing of the famous "Compact" is re-enacted. William Brewster utters the weighty words that establish the first principles which underlie the structure of the future great Republic: "Now we do covenant and combine ourselves that our governing in this new world may be by us and for us for the greatest good of all."

The second scene represents the tentative landing of the Pilgrims at Provincetown, Cape Cod, where the sandy country is not to the liking of the adventurers. Preparations are made to leave, but before the scene closes, occasion warrants a hymn of praise for having reached land. The concealed chorus then sings "The Song of the Pilgrim Women," the music of which is by George W. Chadwick to words written by Josephine Preston Peabody. It is an effective bit of choral writing for female voices—songful, easily comprehended, and harmonically not taxing to the ear. The ensuing dramatic scene of the first landing at Plymouth had to be eliminated on account of the low-tide. Subsequent performances, though, are to include this important scene, during which MacDowell's "1620" is to be played. Hermann Hagedorn has written a "Hymn of Praise" for this music.

### Chorus in Historic Anthem

The fourth scene depicts the signing of the treaty with Indians by Carver and Massasoit. The historic truce is warmly applauded. As the lights go down the chorus sings an anthem by Arthur Foote. The words are arranged from historical records of Governor Bradford's utterances and the music is appropriately religious and fervid in feeling.

Dramatic scene now follows dramatic scene in thrilling succession. A clash of cymbals and thunder of drums typify the late war. Across the back of the field, to powerful march music composed by John Powell, pass the flags of the allies, so lighted that they show brilliantly, but not their bearers. There follows a hush. Suddenly from far out on the Mayflower a bugle calls in the darkness, and light begins to glow on the vessel as the Voice of the Rock proclaims, "The path of the Mayflower must forever be kept free." The cumulative force of these scenes is irresistible and the audience is swept into an outburst of applause.

The culminating tableau is a grand review showing first the groups of adventurers in the preceding episodes appearing on the field. Gorgeous colorings, drab colorings, picturesque attire, and stately processions all form a picture well worth making a pilgrimage to see. The chorus sings a stirring poem by Robert Frost, "The Return of the Pilgrims," to which John Powell has written equally stirring music. But all is not yet over, for the pageant master would end his story with a picture of powerful simplicity. The field darkens till there is a light only on the Mayflower; and as the light fades, the pageant ends.

### Months of Preparation

Months of preparation went into the construction of the spectacle. Careful

research was made of documents and other historical data concerning the Pilgrims. The costumes and the manner of speech of the various periods were faithfully reproduced. The colored sketches for the costumes were supplied by Rollo Peters of New York, and the execution of the designs was under the supervision of Mrs. Daphne Carr. The construction of the countless number of bits of property was ingeniously handled by Michael C. Carr, the director of properties. The superb lighting effects were directed by Munroe R. Pevear.

Professor Baker's book for the pageant shows the master hand of a skillful dramatist. The spectacular scenes, those of the Norsemen, of King James' procession, of the March of the Dutch Cities, and of the Finale are of picturesque beauty. Art, ostentation, and narrative are dramatically woven together into a unified whole that stirs the imagination and thrills the senses of the spectator.

Music plays an indispensable part in a production so replete with elemental moods and fundamental emotions. The strong religious undertone necessitates large choral effects. Processional scenes would weary without the stimulating effect of strongly rhythmed and stately music. Moods overpowering in their suggestion of despair and grief are sustained and intensified by significant music. All the musical contributions are excellent in substance and appropriate to the subject matter of the pageant.

### Gallo's Band Noteworthy

Henry F. Gilbert, Edward Burlingame Hill, and Leo Sowerby have instrumented their compositions specially for Gallo's Symphony Band, the structure of which is especially noteworthy. Mr. Gallo has achieved splendid balance and euphony by a special treatment of his clarinet section which is made to correspond to strings. With very little difficulty, composers who had written only for symphony orchestras adapted themselves to this form. Mr. Gallo himself orchestrated the music of Edgar Stillman Kelley, Frederick S. Converse, George W. Chadwick, MacDowell, Arthur Foote, and John Powell.

Chalmers Clifton's conducting of both chorus and band was beyond cavil. He was at all times the sensitive and discriminating musician and withal a force-

ful conductor. To George Sawyer Dunham much credit is due for his excellent training of a chorus recruited from the townspeople of Plymouth and vicinity.

At the close of the performance Professor Baker issued a statement begging the indulgence of the audience on account of the disadvantageous conditions under which the pageant was performed. But if the elements were unkind underfoot, they atoned for this discomfort with a scenic setting, against which not even the ingenuity of Professor Baker's electrical staff could hope to vie. Off to the left the lightning flashed and distant thunder rumbled; in front, the moon rose behind a bank of clouds and lighted up the bay, while overhead the stars shone in a clear and serene sky. It was a night picture of unusual scenic beauty.

### Plymouth Gives Concert

As part of the celebrations, the town of Plymouth gave a twilight concert on Sunday evening, July 17, at the Forefathers' Monument. The soloist for the occasion was a well-known Boston soprano, Mary Clark, who was assisted by the Plymouth Band. She sang the "Inflammatus" from Rossini's "Stabat Mater" and the Bach-Gounod "Ave Maria" with marked success, before a gathering of 1500 persons. As an encore, Miss Clark sang her own transcription of "Annie Laurie," which she was obliged to repeat three times. The concert was distinct from the pageant in that the latter is supported by state and national appropriations.

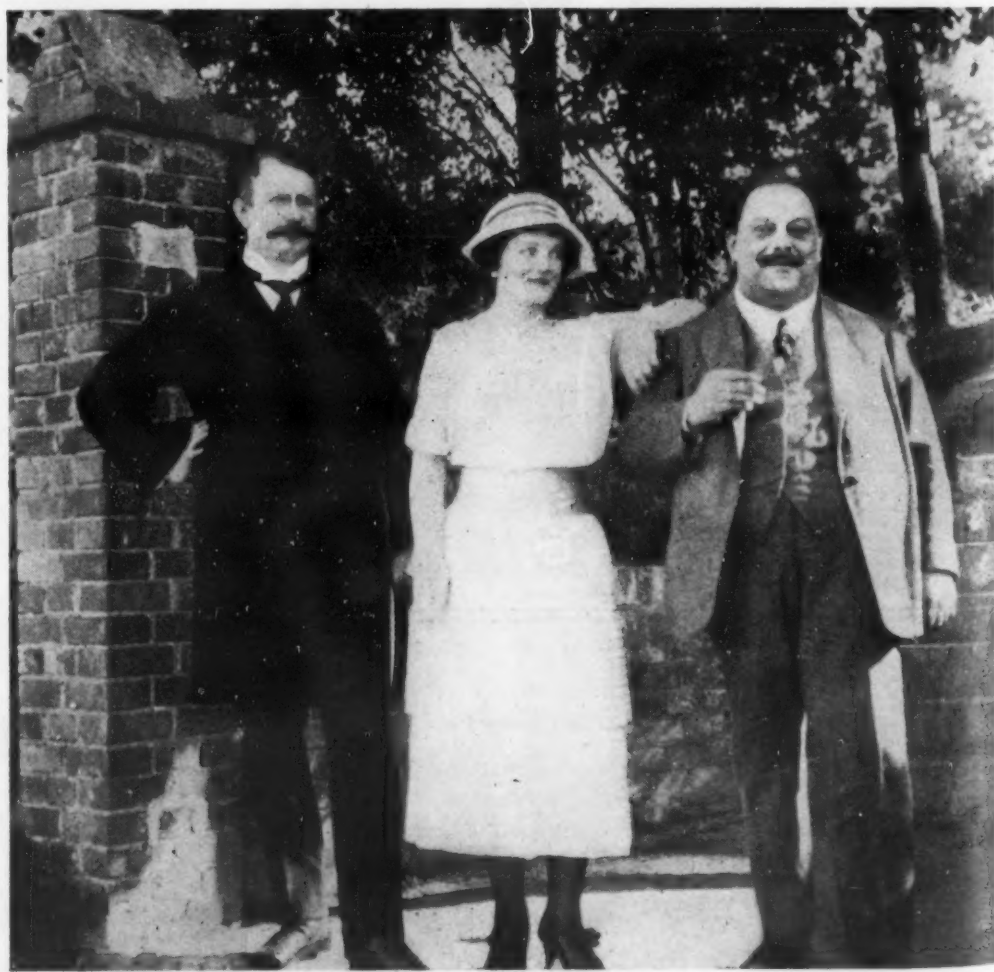
Three groups of performances are scheduled for the pageant. The first group took place on July 20, 21, 22 and 23. The second group will take place on July 30, August 1 (President Harding Night), August 2 and 3, and the third group on August 10, 11, 12 and 13.

HENRY LEVINE.

### Henriette Wakefield to Sing with Scotti Forces

Henriette Wakefield, mezzo-soprano, who is now singing in the summer opera at the Zoo in Cincinnati, has been engaged to sing leading mezzo rôles on the fall tour of the Scotti Grand Opera Company this year. Miss Wakefield is now winning distinct success in the Cincinnati opera.

## Music and Politics on Friendly Terms in the German Republic



When Art and Diplomacy Met in Berlin. Left to Right—Chancellor Wirth of the German Republic, Mrs. Hugo Bryk and Dr. Hugo Bryk, MUSICAL AMERICA'S Berlin Representative

BERLIN, July 20.—The accompanying picture was taken recently, when Dr. Hugo Bryk, MUSICAL AMERICA'S representative met the Chancellor of the German Republic, Dr. Wirth. Dr. Bryk is widely known as a musician of high standing and is also known in America, having lived in New York for a time. He is a conductor, and officiated in that

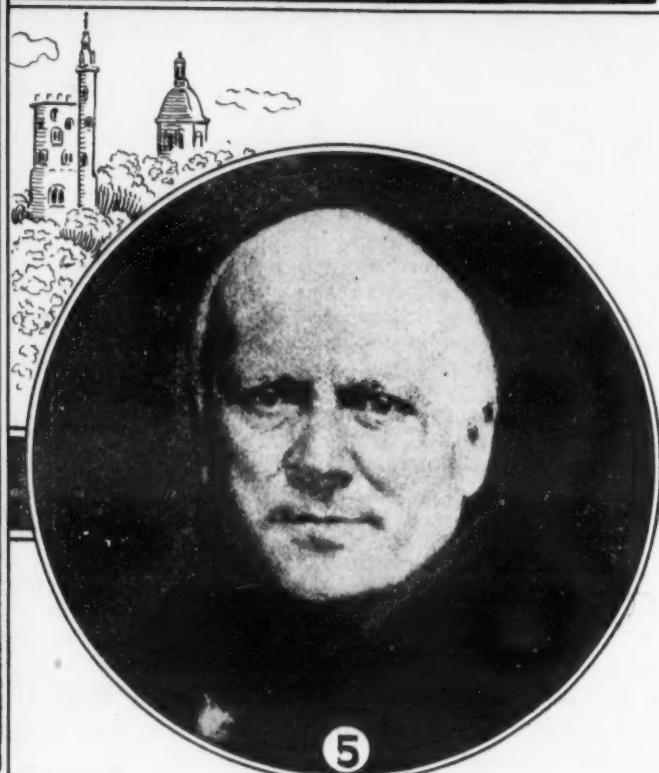
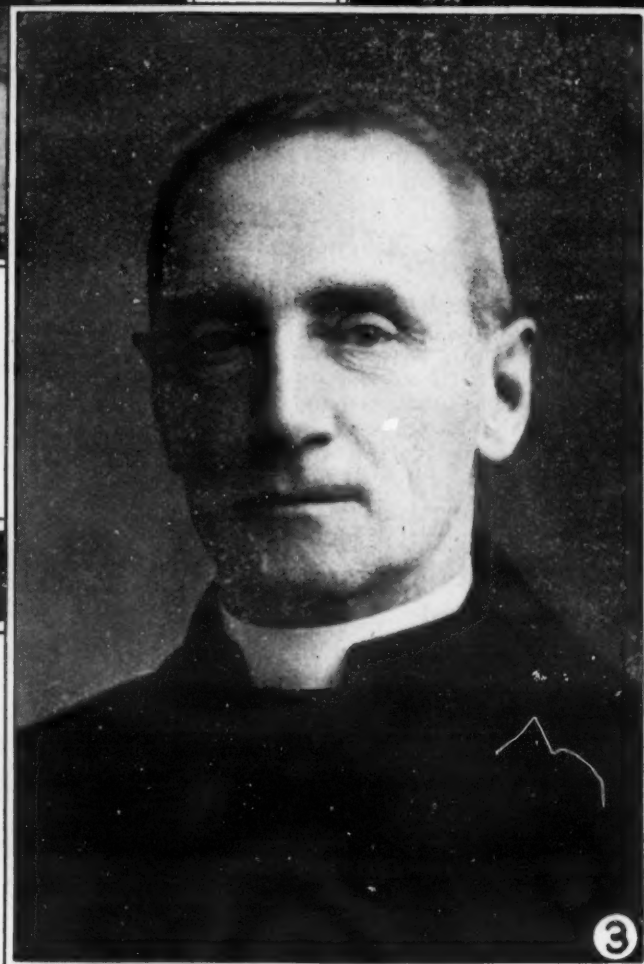
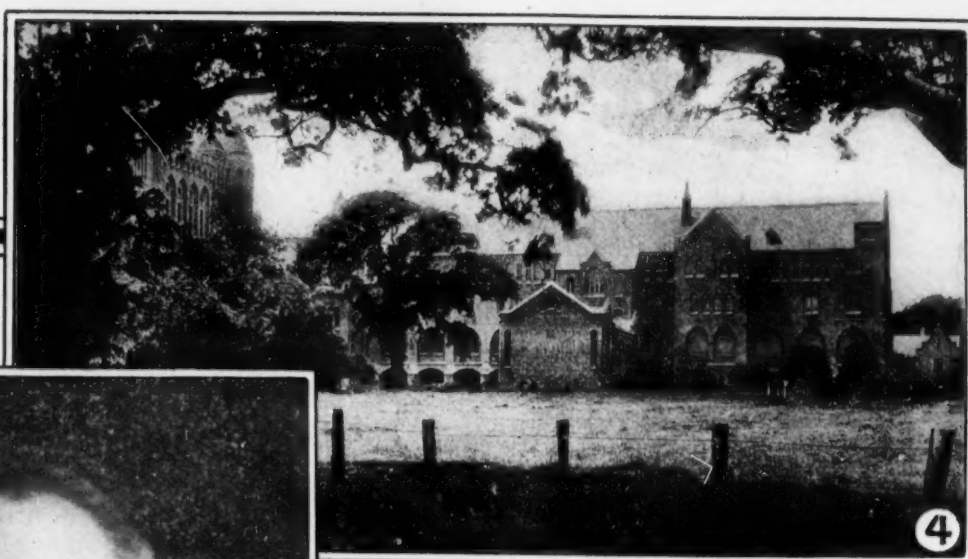
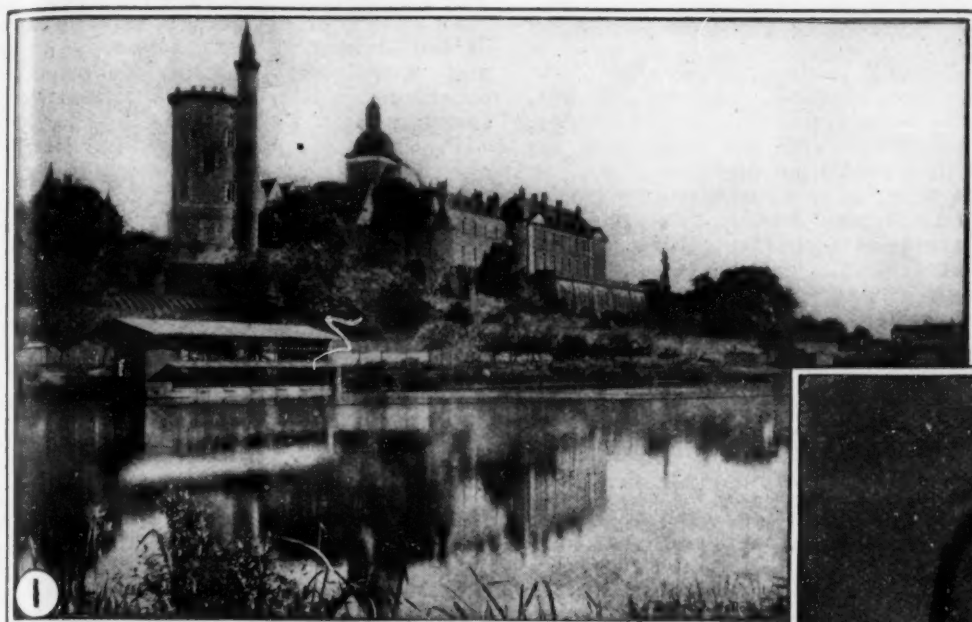
capacity at the Irving Place Theater during his stay in New York.

Dr. Bryk has been representing MUSICAL AMERICA in Berlin for several years. Recently he has also been appointed to take charge of the business for this publication for all European countries, with the exception of England, France, Belgium, Spain and Portugal.



# Restoring St. Gregory's Music to the Church

Dom A. Eudine, Authority on Gregorian Modes, Now in This Country, Describes Work Done by Monks of Solesmes in Quarr Abbey, Isle of Wight, in Preserving Old Forms—Influence of the Chants on Modern Composers—Training Children to Greater Freedom of Expression with Gregorian Music—Faulty Interpretation the Bane of Modern Presentations



The Center of Gregorian Research: No. 1—Solesmes in France; No. 2—Specimen of a Manuscript Page; No. 3—Dom A. Eudine, Authority on Gregorian Music; No. 4—Quarr Abbey, Isle of Wight; No. 5—Don Gueranger, Founder of the Work in France

EFFORTS to restore the ancient solemn dignity of musical services in the Catholic Church, dating from the issuing of the Motu Proprio by the Vatican in 1903, have led back to the halcyon days when the sonorous rhythms of the Gregorian chants filled the cathedrals and monasteries of Europe. In this country the movement has found impetus in the Gregorian Congress celebrated here last year; and this season, in line with the same idea, Dom Eudine, a Monk of Solesmes, and a renowned authority on Gregorian music, has come to this country to give summer courses and lectures in several Catholic institutions. He is at present giving a series of lectures at the College of the Sacred Heart in New York.

To the monks of Solesmes falls the honor of having labored for the perpetuation and standardization of those fine musical antiquities, the Gregorian chants, a work which they began forty years ago in France. Driven out of the country after the disagreement of Church and State, they crossed to England, making their headquarters in Quarr Abbey, Ryde, on the Isle of Wight, a Benedictine foundation of the twelfth century. Here is centralized all the Catholic Church's researches in Gregorian music.

In Quarr Abbey, which Dom Eudine calls the "Gregorian shop," the monks exercise their efforts in the cause of St. Gregory's music. In their explorations throughout Europe for manuscripts of the chants, they have collected some 900 manuscripts or copies of manuscripts and in the workshop the monks investigate, compare and transcribe them into present-day notation. To Dom Eudine, now in this country, has fallen the special task of investigating the rhythmic forms in the early chants, and with Dom Mocquereau, head of this department of work, he spent some fifteen

years in research, aiding in the compilation of the latter's book, "Nombres Musicaux."

## Influence of Moderns

One finds Dom Eudine extremely reticent about talking of his work, although his enthusiasm for Gregorian music finally stirs him to conversation: "Gregorian music? I feel sure that modern composers could profit much by research into these musical treasures. Their form, the calm and dignity of their expression, will yield much in the way of suggestion to those who study it. Moreover, I believe that many of the moderns have been influenced in their writing by these utterances and have made use of them in the course of their labors."

"It was Gounod, I believe, who said he would have given all his writings to have composed one of the 'Alleluiahs'; and Mozart found in the 'Pater Noster' one of the most perfect forms of musical expression. Wagner in 'Parsifal', Debussy, d'Indy and others have made use of the Gregorian modes as you know, with masterful effect."

"The Gregorian chants, with their eight scales, display a plenitude of expression which our own dual-scale system does not permit. There is a flexibility and a richness about their motifs which provide a wealth of suggestions to modern day writers."

## Eliminating the Obvious

"For instance in the training of children, I believe the Gregorian chants should be used freely, for they give a remarkable freedom of expression. For example, the children here at the college, studying under the Justine Ward system, are doing original work which gives promise of astonishing freedom, and which ceases to be merely an expression of the obvious. Study of the Gregorian chant has the effect of eliminating the

superficial and the apparent from musical writing and giving to it a more translucent and impressionistic quality."

"The reason why the public has not taken so readily to Gregorian music lies in great part in the fact that it has been falsely interpreted. Since the Motu Proprio, some of the choirmasters have attempted to take it too literally, with the result that they have suddenly infused Gregorian music into the entire mass, and sung it very badly, with dire results for the audience. It is my opinion that the choirmaster should begin the use of the music moderately, utilizing part of the Gregorian chants and also some of the earlier church music. Such a beautiful work as the 'Missa de Angelis' would be a splendid medium with which to introduce the congregation to Gregorian music, combining this with some of the earlier masters such as Palestrina, Vittoria and others. After these have been properly assimilated and appreciated by the audience, he may explore further into the Gregorian writings."

Congregational singing is another element, believes Dom Eudine, which should be a part of the service, and which should be restored to its former place in the Catholic church.

## Their Use in Ensemble Singing

"Singing by the congregation should be restored to the church more and more, as it adds to the interest and devotion. In France it is almost universal, in the singing of the plain chant, and this with fine effect. Nothing lends itself more admirably to this congregational singing than the chants; their unified quality, their sustained melodic profile, which needs no harmonic background, make them adaptable for mass singing. For instance here at the college I have heard children of seven and eight sing the 'Ave Verum' with perfect ease."

Present-day fallacies in regard to Gregorian music are traced in great part

to misconception of their rhythmic make-up, according to Dom Eudine. Unlike present-day rhythms which divide the beats into a series of measures, in the Gregorian chant rhythmic variation is provided by the prolongation of the note, not by sheer arbitrary divisions. This, according to Dom Eudine, is what gives to Gregorian music its calmness and solemnity and its fluent character. Unfortunately this authority finds that few choirmasters appreciate this subtlety and the beauty of the music is lost in faulty conception and interpretation.

Dom Eudine while in this country will be heard at numerous Catholic centers of education. Before coming to the Pius X Chair of Liturgical Music at the College of the Sacred Heart, Dom Eudine visited Montreal, Quebec, Ottawa, Toronto, Philadelphia, Monroe and other cities. After his course at the College of the Sacred Heart he will go to Washington; Newport, Ky.; Toronto, Can.; Arlington Heights, Mass., and from there will probably return to England to renew his researches in Gregorian music.

FRANCES R. GRANT.

## Academy of Arts and Letters Soon to Have New Home

The building of a new home for the American Academy of Arts and Letters was begun last week at 156th Street, east of Riverside Drive. The Academy is limited to fifty of the most representative men and women in the arts and literature in this country, and the plot for its new home was presented by Archer M. Huntington. The home is to be a three-story dwelling to cost \$300,000, it is estimated, and is to adjoin a group of educational structures on that block including the Hispanic Museum, the American Geographical Society, the Numismatic Society and the Indian Museum. The American Academy was founded in 1904 by seven of America's leading figures, Edward MacDowell being one of the original members.



## Ravinia Répertoire Extended in Fifth Week

Massenet's "Manon" and Donizetti's "L'Elisir d'Amore" Given Effective Presentation—"Tosca," "Aida," "The Barber of Seville," "La Navarraise" and "Cavalleria Rusticana" Repeated—Weekly Educational Program for Children Opens with Lecture on Orchestral Instruments—Special Dinner Dance and Motion Picture Features Inaugurated with Members of Chicago Symphony Participating

CHICAGO, July 25.—The fifth week of open air opera at Ravinia Park witnessed one of the season's most effective performances in Massenet's "Manon," which was given on July 20. The production had obvious merits and some equally patent faults. Matters for enthusiastic praise were the singing of individual members of the cast, the beauty of the scenic investiture and the playing of the orchestra, which, under Mr. Hasselmans' direction, accomplished much. Less deserving of commendation were ragged moments in the vocal ensemble, notably in the second act, and an occasional lack of movement.

Anna Fitzu made a comely *Manon* and sang well, but without especial emotional appeal. Notwithstanding his recent attack of tonsillitis, Charles Hackett in the rôle of the younger *Des Grieux* was able to give evidence of increased powers, both vocally and histrionically, since his presentation of the same rôle last year. His impassioned singing of the "Dream" Aria resulted in an ovation. Another fine bit of work was the *Lescaut* of Graham Marr. His voice has never sounded to better advantage and he seemed more at ease on the stage than in any previous appearance. Leon Rothier was an effective *Count des Grieux*. Louis D'Angelo as *Du Brétigny*, Paolo Ananian in the part of *Guillot* and Philine Falco as *Rosette* contributed to the effectiveness of the performance, as did the singing of Margery Maxwell, Anna Correnti and Giordano Paltrinieri.

### "L'Elisir d'Amore" Given

Donizetti's "L'Elisir d'Amore" supplied a note of novelty on July 15. The first act, notwithstanding the authoritative Papi at the helm, was rather a halting affair, the singers being too de-

pendent upon the prompter to give of their best. But with the entry of Vittorio Trevisan as *Dulcamara* things went better. He encompassed the difficulty of rapid fire utterance with speed and accuracy and played the part with delightful humor. Charles Hackett sang well, the "Una Furtiva Lagrima" being eloquently voiced. Florence Macbeth played in spirited fashion and did fairly well with music that is not of a kind best adapted to show her powers. Millo Picco was a dashing *Belcore* and Margery Maxwell a sweet voiced *Gianetta*. There was vigor in the choral singing and the orchestra made much of the score.

In response to a flood of requests Mr. Eckstein substituted "Cavalleria Rusticana" for "The Secret of Suzanne" as the first half of the performance on July 16, the latter part being given over to "La Navarraise." Both works retained their original casts, with Mr. Papi conducting the first and Mr. Hasselmans officiating in the second.

The fifth week of the season was inaugurated on July 19 with a stirring repetition of "Aida." The cast showed no changes. Morgan Kingston was in excellent vocal condition, delivering the "Celeste Aida" with power. Alice Gentle as *Amneris*, Frances Peralta as *Aida*, Millo Picco as *Amonasro*, the *King* of Paolo Ananian and Louis D'Angelo's *Ramsis* were especially noteworthy.

### "Carmen" Postponed

In accordance with insistent demand upon the part of numerous patrons the "Carmen" performance scheduled for Sunday, July 17, was postponed until a later date, the evening being given over to "The Barber of Seville." With the exception of the *Bartolo* of Ananian, the cast was that of the original presenta-

tion. Worthy performances were given by Florence Macbeth, Charles Hackett, Riccardo Stracciari and Leon Rothier. Papi conducted with his usual skill.

The first repetition of "Tosca" was on July 14 with the same cast as previously, save that Mario Chamlee took the part of *Cavaradossi*, before intrusted to Charles Hackett. Though lacking somewhat in romanticism, the tenor was nevertheless able to invest the rôle with a note of distinction. His upper notes seem absolutely to fit the Puccini score,

being produced with a gratifying firmness and freedom from strain. Not the least of his vocal virtue is his ability to color the tone to suit the moment's mood. Anna Fitzu and Riccardo Stracciari and Paolo Ananian again repeated their successes.

### Children's Programs Inaugurated

A valuable feature of the Ravinia weekly schedule is the Thursday afternoon educational program for children. The series opened on July 14, when Mrs. Max Oberndorfer gave a talk on some of the orchestral instruments. A short and attractive program followed so chosen as to illustrate the voices of the instruments.

Pursuing his policy of making Ravinia one of the country's most attractive open air resorts, Louis Eckstein has inaugurated the novelty of a Monday evening combination dinner-dance and motion picture program. The first film presentation was given on July 19 with incidental music by members of the Chicago Symphony under the direction of P. A. Cavallo. W. A. S.

## Opera Singers Forego Showers and Pullmans on Andean Hike



These Artistic Temperaments Have Just Clambered Out of Their Ford Omnibus to Stretch Their Limbs on the Argentine Pampas. From Left to Right They Are: Emilio Roxas, Adamo Didur, Giovanni Martinelli, Carolina Lazzari, Two Friends and the Chauffeur

ENTHUSIASTICALLY greeted at their first appearances before the opera-loving public of Buenos Aires, the little company of singers that recently made their way in pioneer fashion across the Andes have already forgotten the minor inconveniences of their caravan trip. The personnel of the party included Giovanni Martinelli, tenor; Carolina Lazzari, contralto; Adamo Didur, bass, and Emilio Roxas, coach and accompanist. Twelve hours a day on horseback, along narrow trails, and a trip across the pampas of Argentina in Ford automobiles, were among the experiences of the singers who joined a public pack train when they found the Trans-Andean railroad from Chile to the Argentine blocked by a heavy snowfall. Arrived at Senillosa, Argentina, how-

ever, the party experienced a change of fortune. Here they came to a railway junction-point, where a *wagon-lit* sent by Señor S. Bonetti of the Teatro Colon was waiting for them. It is said that Miss Lazzari had just come upon a discarded horseshoe, to the influence of which the end of their trials is attributed! No more crossing of sagging plank bridges over rushing torrents; they were once more within civilization's shelter.

The only complaint made by the artists regarding the long hike was the lack of their daily shower or tub, and the absence of Pullman accommodations.

The artists' first appearance was made at the Teatro Colon in "Aida." It was Mr. Martinelli's first appearance there in five years.

### BREESKIN IN HERO ROLE

Violinist Rescues Lady When Canoe Capsizes—Injures Hands Slightly

Elias Breeskin, the well-known violinist, who is summering at Blue Hill Falls, Me., met with an accident on July 4 which resulted in a slight injury to both his hands. Mr. Breeskin, his accompanist, Mr. Harrison, and a friend—a lady who was unable to swim—went on a canoeing trip on Salt Pond. They reached their destination without mishap, but on returning the canoe capsized in The Narrows, a treacherous line of rocks where the current is very swift. The lady caught the side of the overturned canoe and was being carried out with the current, when Mr. Breeskin, who acknowledges that swimming is not one of his chief accomplishments, made after her and finally succeeded in bringing both the canoe and the lady ashore. He sustained an injury to his right hand on a jutting rock, and his left hand suffered severely from contact with a sea urchin but both Mr. Breeskin's hands have healed nicely.

Wanted: Violinist, man between thirty and forty preferred, to head department in important music school. Must be successful player and experienced, interested teacher. Permanent position for the right man. Particulars in first letter to "Violinist," care Musical America.

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Photo Plays week of July 31, 1921, will be:

**Rivoli** Broadway at 49th St.  
Gloria Swanson in  
Elinor Glyn's Original Photoplay,  
"The Great Moment"  
Second Week. A Paramount Picture.  
**Rialto** Times Square  
Roscoe (Fatty) Arbuckle in  
"Crazy to Marry"  
A Paramount Picture.  
**Criterion** Broadway at 44th St.  
"The Golem"—Seventh Week.  
Special Music Program  
"Eli, Eli"—Tony Sarg Cartoon

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### SUMMER OPERA SEASON OPENS AT BALTIMORE

"Cavalleria Rusticana" Well Received at Inauguration of Open-air Presentations

BALTIMORE, July 25.—The open-air opera season at Carlin's began on July 18 with Mascagni's "Cavalleria Rusticana," given by a cast of principals from leading opera companies. The performance was enthusiastically greeted by a large audience of Baltimoreans compelled to remain in town during the summer. The cast includes Mme. Olga Carrara, Bice Bernardi, Mlles. Klionova, Perisse, Januzzi, Coliasi, Dalle Molle, and others of operatic experience. G. Leotti is the conductor, and A. Stivanello has charge of the stage directing. It is said that Elsa Bahlor, the Baltimore soprano, will be given an opportunity to appear as *Santuzza* in a later presentation of "Cavalleria Rusticana."

The summer series of recitals at the Peabody Summer School has proved attractive. Max Landon, pianist, member of the teaching staff at the Peabody Conservatory, gave the opening recital on July 15. G. Herbert Knight, organist, and Oscar H. Lehmann, tenor; Joan C. van Hulsteyn, violinist, assisted by his pupil Vivienne Cordero, violinist, also presented programs during the series. F. C. B.

### Chairman of West Virginia Music Organization Weds

HUNTINGTON, W. VA., July 25.—Edwin Moore Steckel, chairman of the West Virginia Community Music Organization, and correspondent for MUSICAL AMERICA, was married on July 20 to Susan Bernice Fulton, daughter of Mr. and Mrs. Luther Brown Fulton. They will make their home in Huntington.

### "Pirates of Penzance" New Feature of St. Louis Municipal Opera

SAINT LOUIS, July 23.—For the sixth week of Municipal Opera in Forest Park "The Pirates of Penzance" drew record audiences. Charles E. Gallagher as the *Pirate King*, James Stevens as the *Lieutenant* and J. Humbird Duffy as the

Apprentice evoked laughter and rounds of applause. Ann Bussert, Rhoda Nickells, Cora Alt and Jean Wiltrout, as the four daughters of *Major General Stanley*, did some excellent singing. One of the most amusing features was the Policemen's Chorus, headed by Harry Hermesen. Assistant Director Parsons conducted the performance on Sunday evening in a thoroughly creditable fashion. The choral work last week was particularly delightful and shared in the generous applause.

### Chicago Band Association Receives \$3,000 for Extension Work

CHICAGO, July 25.—Announcement is made by William Weil, General Director of the Chicago Band Association, of a gift in the sum of \$3000 to be devoted to furthering the activities of that organization in its musical extension work. The donor is Mrs. Harold F. McCormick, now residing in Zurich, Switzerland. For several years she has made an annual gift of the same amount to the association, "so that the men, women and children of Chicago can have the benefit of the best music." W. A. S.





Dear MUSICAL AMERICA:

The question was put to me the other day as to what I thought of high class music with an expensive orchestra in connection with movies. I happened to be the guest at luncheon of D. W. Griffith, unquestionably the leading light in the movie producing industry and as such exercising power over millions of minds. Later, I met his assistant, coadjutor and general book of reference, Carr, an old newspaper man, with a keen sense of humor, a broad mind and unusually sympathetic.

The place was the wonderful studio that Griffith has on the Sound at Mamaroneck, where he is now building an entire city to represent old Paris for the forthcoming production of a film version of D'Ennery's masterpiece, "The Two Orphans."

Griffith, in speaking of his production, in reply to an observation I made, said it was necessary for the producer to-day not alone to consider Broadway, New York, but Oshkosh and Medicine Hat, which in a measure involved my particular *bête noir*, the happy ending.

To return to the question that was put to me with regard to the advisability of high class music with an expensive orchestra in connection with the presentation of movies, such as they have for instance under Hugo Riesenfeld's capable direction at the Rivoli, Rialto and Criterion theaters and at the Capitol in New York, managed by S. L. Rothafel and let me not forget the Strand.

"The question," I replied, "divides itself into two parts—first with regard to the music which should accompany the film itself, that, naturally, should be appropriate and the more appropriate and better played, the more effective it is as an aid to the film. Without music, the film itself is unthinkable."

"Now with regard to the music that is being played at the highest class of movie houses before or in film presentations. There judgment should depend upon a proper estimate of the character, culture and intelligence of the audience rather than upon the personal ideas of a manager or of the conductor of the orchestra. So," said I, "let us diagnose if we can the character of the audiences that assemble in such places and which vary, by the by, with the seasons, New York being a resort for people from other cities more in the summer than it is in the winter, as then they can take their vacations and incidentally visit Coney Island and become acquainted with the delights of hot dog and a cold sea bath."

"We shall find among these audiences vast variations with regard to position, worldly wealth, intelligence and above all, the appreciation of good music. The great majority is probably musically uneducated from the point of view of the critic of a daily paper and is also unacquainted with the works of the great masters. A certain but small percentage is musically educated. These do not go to the movies for their music. They go to concerts, recitals, the opera. Finally, we have a large foreign element which knows music only through its folk-songs, with which it is deeply imbued and any representation of which incites pleasurable feeling."

"But all these classes, whether the musically elect, the musically uneducated or the people of the folk-song, are susceptible to one thing in music and that is—melody. Now melody is to be found in the works of the masters as well as among makers of what are called 'popular' song hits and dances."

"Hence it seems to me that the conductors of orchestras should, in view of the character of the audiences at the movie houses, strive as far as possible to introduce compositions in which melody plays a leading rôle. To have these expensive orchestras play compositions by the great ones which appeal only to the musically educated and then to their intellectual rather than emotional side, is to my thinking a mistake."

\* \* \*

While we were discussing these matters, Griffith was moving about from place to place, showing me around his vast studio, finally to locate himself on a high stool with his legs tucked under him. He was preparing for a rehearsal of one of the scenes in the forthcoming production, having adjusted a shade to his eyes to keep off the glare of the blinding light and seeing that the photographers behind him and at the side were in place. He forgot all about me and concentrated his attention on a very charming lady in a white wig, who sat directly in front of him on a sofa, with a paper in her hand. She was supposed to represent the aristocratic countess in "The Two Orphans."

The place occupied by the participants and the room was very small. Around us were portions of scenes in peculiar colors, very different from the scene painting at the theater or opera house. Violet appears to be a prevailing color, even on some of the bookcases.

Then Griffith handed me over to Carr and we wandered off over the grounds which occupy many acres. Thus Carr had an opportunity to expatiate on the manner in which Griffith works which includes an attempt, it seems, to put in the entire twenty-four hours on the job with unflinching energy, so that after he has worn out one set of mechanics and tired out the actors and actresses, he is himself bright enough to attend meetings of financiers, directors and others concerned in his multifarious and gigantic enterprises, for Griffith, you know, produced those marvelous pictures, "Intolerance," "Birth of a Nation," "Way Down East," "Broken Blossoms" and others, well known to the movie audiences, in all of which he displayed his genius as a director, as an artist, as a philosopher, and let me add, as a dreamer, for he is a dreamer of dreams.

It may interest those of your readers who are students in the musical world to know that one reason for his triumphs is his infinite ability to take pains even with regard to the smallest details. Nothing escapes him. In all his productions, everything, whether of architecture, costume, heraldry, or local color, must be true to type and time. Nothing must be faked. Some would consider him wasteful, for nearly all producers when they get an effect which they think will do, immediately snap it, and let it go at that. Not so with Griffith. He must take a dozen or more pictures. Then these are tried out with the advice and criticism of others as to what is considered the best. Thus he represents the eclectic mind in addition to the constructive mind.

Carr tells me that his patience is something superhuman. It is not a quality usually to be found in the movie business where all is excitement and apt to tend to that vituperation which is customary at rehearsals of opera and is ascribed to the artistic temperament. Griffith pursues an absolutely opposite course. He never loses his temper. Perhaps that is one of the great reasons of his power over his people who vie with one another to follow his directions and to render him a service.

As an illustration of his ability to keep his temper, Carr told me a story of how with the assistance of the army and navy, they staged a wonderful scene with something like twelve aeroplanes in the air, battleships below for some production or other and after they had gone through the whole worry and trouble to get this aggregation together with the assistance of the powers at Washington and had taken pictures, they found that these pictures had been taken on a film that had already been used and consequently were worthless.

Griffith simply threw up his hands and laughed. Perhaps that laugh was the Griffith system of expressing indignation and disgust.

At close quarters, he would be described as a man of prominent but re-

finéd features, very self-contained, inclined to be reserved till you get him out, then you find that he has a pleasant smile and appreciates a good story, but through it all, you feel that his mind is on his work. He is with you temporarily as a matter of courtesy, in body rather than in spirit.

As you leave the studio to get to your car you are liable to run across the two Gish girls, the particular stars of the Griffith aggregation, who have done so much under his artistic direction to make his productions successful. Wonderful girls! The story goes that they started at the early age of four to make their débuts on the stage.

Before I leave the subject, let me say that Griffith, I believe, is of Welsh descent. A masterful people, the Welsh, and not the least of their extraordinary products has been Lloyd George, the English Premier, who, hated by all those who put him in power, appears to have been able to withstand the storm and stress of the war and all the troubles that have ensued; yet still held his own in spite of the opposition of the most influential people in England, backed by the *Times* and other prominent papers.

Some of his power no doubt comes from his human sympathies which, by the by, did not show in his treatment of the Irish, and his supreme confidence in himself. That is a characteristic, I think, of Griffith. He believes in himself, so why shouldn't others? I do, anyhow.

\* \* \*

Apropos of Lloyd George, a clever correspondent now in Paris, told a story a little while ago to the effect that the English Premier had fallen a victim to the jazz dance craze.

It seems that Lloyd George attended an official dinner and had no doubt passed a somewhat dull evening, when he returned to the Hotel Claridge, where he was stopping, and entering the ball room, found himself in the midst of some of the best Parisian society earnestly devoting itself to shimmying to the strains of a fine orchestra. George said that he did not think he could resist the appeal of that music.

He was with a distinguished diplomat. The two made their way into the room. A little later George espied a noted Paris beauty, a member of the diplomatic set.

"My dance, I hope," whispered the Premier into the flattered beauty's ear.

The orchestra struck up the strains of a lively dance, and the distinguished couple proceeded across the gleaming parquet. To the astonishment of the gathering, they danced from start to finish, Lloyd George enthusiastically clapping his hands for an encore when the dance ended.

Britain's foremost statesman continued dancing throughout the evening, selecting some of the latest terpsichorean stunts. As he passed out, he said: "I don't see why they all denounce the shimmy. It looks like great sport to me. I wish I knew it. I must learn it if ever I get the time."

This reminds me, as I believe I wrote you once before, that Pinero, the noted English dramatist, in one of his very successful plays, describes an English premier coming home from the House of Commons at three in the morning, after having been badly heckled for two hours by his political opponents and solacing his nerves by—what do you suppose? By a highball? A glass of champagne? Not a bit of it! By playing on the flute.

\* \* \*

Music in the movies must be considered, however, from another point besides that of a fine orchestra, which we have in most of the leading houses now. So let us go for a moment to the other extreme, to places where the music is provided by a solitary pianist—often a lady—who is apt to play by ear a medley of reminiscences of operatic arias, Sousa marches, jazz, and that music which goes with the shimmy and the toddle.

Now this lady, to begin with, never dares to look at the pictures which, from her seat, appear distorted to a fearful extent. She thus has a very vague idea of what is going on and has to depend a good deal upon what are called the cue sheets, which she is very often unable to read.

So you are apt to find the music accompanying some beautiful scene which excites your admiration, a horrible medley which arouses in you thoughts of bloody murder. But this poor soul must play continuously till the fingers ache, the soul is weary and the strain on the mind something awful.

## As Seen by Viafora



From Björneborg to New York, via Helsingfors and Most of the Principal Cities of Finland and Scandinavia, Was the Peregrination Which Introduced to the New World the Somewhat Exotic Personality of Selim Palmgren, Who, with Sibelius and Armas Järnefelt, Has Carried the Banner of Finland in the Battle of the Composers. The Sketch Shows Him Indulging His Nationalism at the Piano

Trouble sometimes occurs even with pianists that are fairly good musicians when they follow the cue sheets which tell them exactly what they should play and how long. Now if the operator is not true to time, the result is that the cues are very misleading and it is quite possible and indeed probable that the music accompanying a funeral procession will be of a light and cheerful character, just as it is possible that the music accompanying a marriage ceremony will be reminiscent of a funeral.

\* \* \*

The probability of Caruso's being able to sing again is still the subject of considerable discussion in musical circles, as various letters and reports come from the other side to friends on this side.

Recently, I heard considerable criticism with regard to the statements made by the management of the Metropolitan which were to the effect that Caruso will be with us again, if not at the beginning, certainly at the end of the next season, which would bring him to us in the early spring, probably in the month of March. The opinion was expressed that it was not right for the powers at the Metropolitan to issue such statements in view of the actual situation as it is to-day, namely, that the great tenor is still a very sick man, and that this was evidently done with a view of exercising an influence on the subscription for the next season.

To this I replied that there can possibly be no business reason why the Metropolitan, and certainly Gatti, should make statements which they do not believe with a view to the box office, for the simple reason that the entire house, so far as the subscriptions are concerned, was sold out some time ago. It is to-day absolutely impossible for love or money to get any seats in the parterre or the dress circle. It may be objected to that a good many seats are in the hands of speculators. If so, that is not within the knowledge of the box office, as has been explained time and time again. Now, if the house is virtually sold out nearly five months before the doors open, what reason has the management to deceive the public? That's common sense, isn't it?

\* \* \*

Those of your readers who take an interest in golf, and no doubt many of them do, because it is the craze to-day even of bald-headed, old gentlemen who think they can recover their youth by going out in the hot sun without a hat, walking several miles to come back in so exhausted a condition that they have to be carried home, will have read of a certain Miss Alexa Stirling, eminent golf champion of the United States, who has recently been scoring some phenomenal successes in the great golf tournaments that have been held in England.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

Now this lady is not only a golf star, but a very fine violinist, as your Editor ought to know, for when he delivered his address in Chattanooga, Tenn., some three years ago, she came all the way from Atlanta to grace the occasion with her presence and aroused the enthusiasm of the audience by her playing.

It has generally been held that anything in the way of athletics is harmful to a musician, one reason being that there is a possibility of injury to those wonderful fingers or of straining a sinew. Evidently this is not so with Miss Stirling. The more she plays golf, the better she plays the violin, and the more she plays the violin, the better she plays golf.

Incidentally, she is adored in the South, where they look upon her as the champion of the cause of the woman, to demonstrate that there is really nothing that the female of the species, which Kipling insists is more deadly than the male, can tackle without being able to get away with it. Truly this is woman's age and there are some of us, including your faithful Mephisto, who believe that it is a mighty good thing for humanity that it is so, for male civilization went to pieces in the war. Our hope is now with the women.

Well, this may disgruntle certain old bachelors and also those good women who are of a masculine turn of mind and so belong to the anti-suffragettes. Perhaps, however, history is only repeating itself and the male is destined to follow the example, which we often see in the animal and particularly the insect kingdom, in which latter realm, you know, the female grasshopper, while attracted to the song of the male, waits patiently for him to have finished and be sung out, when she pounces upon him, and to quote a very learned authority, a professor at the Sorbonne in Paris, takes him home for domestic purposes.

\* \* \*

Some time ago, when the amalgamation of the New Symphony with the Philharmonic Orchestra was proposed, Max Smith, the clever musical critic of the *New York American*, called attention to the fact that very often the conductor of a symphony orchestra wins his position as the head of the organization not because of his superior qualifications, but simply because of the influence of a band of followers, ready to support him through thick and thin, and the public—well, the public has no choice in the matter except as it lies within the discretion of every individual to attend or stay away from any concert.

The point our good friend Max wanted to make was that the choice of the conductor supposed to minister to the needs of the public is not left to the public itself or to a committee of competent judges representing the musical public, but is engineered by small groups of men and women, whose musical discretion, such as it is, may be completely overshadowed by prejudices and passions, personal, social and temperamental.

Those who are on the inside know that very often a conductor's social influences have a good deal to do even in the getting up of his programs. However, let us not forget that certainly some of the best music that we hear in New York has come to us because of the social ambitions of certain ladies of wealth or who had access to men of wealth, who, being of an amiable disposition and very susceptible to female influence, opened their pocketbooks to the ladies and perhaps thanked Heaven that the demand was not greater than it was.

\* \* \*

There are contradictory reports as to whether Claire Dux, the leading soprano of Berlin's once Royal Opera, will come to this country next season. She was to have come last season, but for some reason or other failed to materialize. She is said to have a phenomenal voice and is certainly the highest paid performer on the German opera stage, drawing about a thousand of our dollars a night.

Perhaps the reason that she did not come last season was that she had a contract for the opera. She herself insisted upon her right to break it because she claimed she had made the contract with the Royal Intendant and Manager General of the Royal Opera House. However, the contract was not void as she supposed. Revolution had converted the Royal Opera into a plain State Opera with a democratic appointee as Intend-

ant. Evidently her claim was not accepted.

It is whispered that no less than two managers in this country insist that they have a contract with the lady. That Mme. Dux would be very glad to come here, especially with the disturbed conditions that still exist in Germany, is undoubted, for all the foreign singers, especially the Germans, have the most exalted ideas of the wealth of this country and the readiness of the Americans to pour out that wealth at the feet of a handsome woman with a glorious voice.

Anyway, time will tell the story, as was said by a gentleman who once disputed with his wife as to the sex of a certain Maltese cat.

\* \* \*

They were discussing the habitual forgetfulness of distinguished artists, composers and others. Lombroso, the

great scientist, was quoted as authority for the statement that Beethoven was once arrested at Neustadt for walking through the streets without clothes. He had been wandering in the forest, thinking over a new sonata, and in order to enjoy greater freedom, had thrown off most of his clothing. When the composition was complete in his mind, he walked briskly away, not thinking of such earthly things as the clothes he had left behind.

Lombroso states his conviction that many men of genius are defective in part of their mental structure, thus making possible the abnormal activity in that line in which they are pre-eminent. Poor Beethoven was deaf, you know, which had he lived to this day and heard how his compositions are presented, would have been a Godsend.

Another great musical composer re-

ferred to was Mozart, who when carving meat would cut his own fingers, accustomed only to the piano, so frequently that he had to give up carving. Of Rossini, you know, they say that when conducting his "Barber" it was such a failure that the public left the house. He did not realize this, but went on conducting.

But the best story of all was that told of Donizetti, who, after beating his wife in a savage manner, immediately composed his most beautiful air, "Thou to Whom God Hast Given Wings."

Can you beat it? says your

*Mephisto*

## Honor Soldier Dead with Music and Pageantry at Chautauqua

New York Symphony Furnishes Background for Choir of 300 Voices in American Legion Day Exercises—Caryl Benschel Soloist—Albert Stoessel Conducts Orchestral Numbers—Entire Performance Under Direction of H. Augustine Smith

CHAUTAUQUA, N. Y., July 25.—Six thousand persons who attended the American Legion Day exercises held here on July 16, heard the Chautauqua choirs, numbering 300 voices, sing "Honor to Those at Rest" in memory of America's soldier dead. The New York Symphony, under the leadership of Albert Stoessel, furnished the accompaniment. Music shared the day with symbolic pageantry directed by H. Augustine Smith, musical director at Chautauqua. An orchestral program was presented in the evening, followed by a presentation of the late Horatio Parker's setting of Brian Hooker's commemorative ode to the war heroes of Yale University, "A. D. 1919." Caryl Benschel, soprano, was soloist in this performance, singing brilliantly.

The Parker ode provided magnificent opportunity for stirring choral work. The music is rich in thematic material, and is heightened by a colorful orchestral score. Especially striking was the effect of the solo soprano part above the choral massing of tone. A distant trumpeter played "taps" to the pianissimo accompaniment of voices and strings. The



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H. Augustine Smith, Director of Pageant

work of the chorus throughout was rhythmically and dynamically excellent. H. Augustine Smith, musical director of the event, is a well known conductor and choral master. He was director of music, pageantry and art at the World Sunday Schools convention at Tokio, Japan, in October, 1920, and has been appointed to fulfill a similar office at the convention of 1924, to be held in Athens, Greece. Mr. Smith is the editor of various musical publications.

The orchestral program by the New York Symphony included Chadwick's "Tam o'Shanter," MacDowell's "At an Old Trysting Place" and "From Uncle Remus," two Indian dances by Charles Sanford Skilton, and Mr. Stoessel's arrangement of "Old Black Joe" for solo violin and accompanying strings. The program, in the main, was excellently presented. S. N. T.



Above is shown Caryl Benschel, New York Soprano, with Mary Allen, Contralto, Henry Moeller, Tenor, and Edwin Swain, Baritone, Rehearsing the "Rigoletto" Quartet. Below, Miss Benschel is seen in conference with Albert Stoessel, Conductor of the New York Symphony, and H. Augustine Smith Prior to the Chautauqua Exercises

## From Studio to Opera Stage Is Experience of Vera Curtis

(Portrait on Front Page)

VERA CURTIS is one of the few artists who have achieved a place of prominence in grand opera without having had either training or experience abroad. She stepped from the studio of Victor Maurel to the stage of the Metropolitan Opera House and made her debut as the *First Lady* in "The Magic Flute," a rôle previously sung by Milka Ternina. Regardless of the fact that she had made no previous professional appearance of any consequence, she won her position because of the beauty of her voice and her sound musicianship. The latter possession may be attributed in part to her having begun her musical education with the idea of becoming a pianist. It was not until after she had made a number of solo appearances at the piano that the discovery was made that she had an unusual voice. Therefore her vocal training had the advantage of a firm musical foundation.

Other parts which Miss Curtis assumed later included *Gutrune* in "Gotterdammerung" and *Freia* in "Rheingold," the latter following an appearance by Alma Gluck. She was also intrusted with the creation of *Queen Caroline* in

"Mme. Sans-Gêne" under the bâton of Toscanini and at the special request of the composer sang the part of *Lisa* in the Walter Damrosch opera "Cyrano de Bergerac." *Marianne* in "Rosenkavalier" gave her another opportunity to display her versatility. She also made guest appearances with the Montreal Opera Company as *Santuzza* in "Cavalleria Rusticana" and sang such exacting parts as *Marguerite* in "Faust" and the title rôle in "Aida" with other touring companies.

Of late Miss Curtis has devoted her time exclusively to concert work and she has proved that she is equally effective in recital and oratorio. At the Festival of the New York Oratorio Society in 1920 she particularly distinguished herself by singing the leading soprano part in the premiere of Edgar Stillman Kelley's "Pilgrim's Progress," within twenty-four hours after she had first seen the score, taking the place of Mabel Garrison, who was suddenly indisposed.

The past season has been a busy one for Miss Curtis as it continued until the end of June. She opened her season at the Worcester Festival where she sang in César Franck's "Beatitudes." Among the other choral and orchestral engagements which she filled were the fol-

lowing: the Elgar Choir of Hamilton, Can.; the Troy Vocal Society, Troy, N. Y.; the Treble Clef Club, Hartford, Conn.; the Philharmonic Choir of Boston; the Mendelssohn Choir, Greensburg, Pa.; the Detroit, New Haven and London (Can.) Symphonies, and recitals in Rochester, Montreal, Toronto, Chatham, Can.; Johnstown, N. Y.; Jersey City, Pittsburgh and other cities. The choral works which she sang in these and other engagements included: "The Messiah," "The Creation," "Elijah," "The Holy City," the Verdi "Requiem," Rossini's "Stabat Mater," "A Tale of Old Japan," "Faust," and "The Beatitudes."

A notable engagement was one at Yale University in January when she was chosen to sing the last work composed by the late Horatio Parker, an ode in memory of the Yale men who died during the war, and which was heard for the first time at this concert given as a memorial to the composer himself. Miss Curtis made three Canadian tours during the season, returning the last time in June for recitals in Montreal and Toronto. Among her important bookings for next season are two appearances as soloist with the Cleveland Symphony, Nikolai Sokoloff, conductor, in Lancaster, Pa., and Shamokin, Pa., in connection with its Eastern tour in January.

The Pathé Frères have released in their current record bulletin the song "Mammy Dear" by Frank H. Grey, sung by William Simmons, baritone.



# Godowsky Advocates Class Instruction for Pianists

"More Beneficial Than Private Teaching," He Declares—Pupils Gain Confidence and Independence Through Friendly Competition—Advantages in Acquiring Répertoire Afforded by Attending Classes—Difference Between Mechanics and Technique—How Fingering Method Affects Phrasing—Broad General Culture Necessary to the Artist

By HAZEL GERTRUDE KINSELLA

JUST what is the ideal of the Godowsky teaching? To build an art which, though it will never know completion, will advance continually to meet advancing conditions; to develop technique and interpretation to a notable degree; and to co-ordinate and blend the physical and aesthetic attributes of pianistic efforts into a pleasing whole—all this is being accomplished by a little gentleman renowned on two sides of the water for his big broad viewpoints and his generous and friendly personality!

When in California I had the privilege of calling upon Mr. Godowsky at his Los Angeles home, and of hearing from him some of his ideas along educational lines.

Entering the hallway of the house, one is subjected at once to the cheery influence of a great jar filled with gorgeous yellow marigolds. Mr. Godowsky is a very serious artist, but also a very cheery (and witty!) host, and, doubtless, inspired by the emblematic yellow of the flowers, began at once an animated and ardent (?) discussion of woman's suffrage. "What do you think of suffrage, anyhow?" he asked, merrily, adding,—"Now I make an interview with you!" Just then another caller declared to the artist that he had not grown a day older in twenty years. "Such nonsense!" answered Godowsky, "you must be using Christian Science or else you need glasses already."

## Sees Advantage in Class Instruction

"But, to be serious," he continued, "you may say for me that I believe entirely in collective or class instruction. It is, in my opinion, much more beneficial than private teaching, as it saves time to be able to explain collectively rather than individually. Think what it is possible for one to accomplish in this way, as in my Kansas City class, where I gave the master class sixty hours in five weeks. Also in explaining a problem in such a class, the members have the advantage of hearing it discussed from all, or at least many, angles, as I encourage the asking of questions. Thus there is no reiteration of effort, and every subject taken up is fully covered. It results in a tremendous economy of time.

"There enters, also, into the master class, the element of friendly competi-



Photo by Stagg

Leopold Godowsky in Los Angeles. (1) The Composer-Pianist Walks in His Garden; (2) Godowsky and His Eldest Son, Leo, in Front of the Musician's Home; (3) A Bust in Clay by Ralph Stackpole



Photo by Ralph Stackpole

tion, and the great gain in confidence and independence on the part of the playing pupils. It is, certainly, much harder for them to play here before the other critical students than in public concert, where they would only be subject to the criticism of a miscellaneous audience. It is also a tremendous advantage in learning repertoire. In private lessons one learns only one repertoire—the things one studies personally. In the class the student learns, also, how to do things the other players are studying—probably fifteen or sixteen repertoires in a single master class session. It is much more inspiring for me to teach in class, too, than in private, as I am under a certain nervous tension which inspires, just as one usually plays better in a concert, than when playing for one person, at home. Yes, I should advise that all teaching be done in classes. But, it is sometimes very difficult for the victim, to be dissected thus, publicly.

"I always distinguish very clearly between the purely mechanical part of training, and technique. The mechanical side includes speed, endurance, accuracy, strength, evenness, clearness, the action of the fingers and wrists, and so on. Technique, on the other hand, to me, includes dynamics, aesthetics, phrasing, fingering, and so on,—any of the details in which the mental faculties participate in a direct way. Many of these divisions overlap, as, to phrase artistically, one must think, know, and employ fingering, both for physical convenience and for expression. All the mechanical attributes are included in technique, but not vice versa. One acquires mechanical skill in Czerny, but one may not learn technique there, but in Liszt or Chopin études, or in any other studies which have an aesthetic value, for in such studies one develops artistic discrimination

and logical proportion, and all the fantasy and imagery which are necessary to a complete understanding of a composition and of its writer's message."

Mr. Godowsky has caused both revolution and evolution in many hitherto fixed ideas of fingering. Questioned about this phase of technique, he said, "I finger for expression. I feel that each finger on the hand has a certain mission, and use it accordingly. For example, the middle finger is the most stable and solid; when one uses the fifth finger, one must balance the whole hand on one side, or suspend it. The same is true of the thumb; and the second and fourth fingers share about the same difficulties—all this, no matter how much equalizing of fingers one may be able to accomplish.

## Method in Fingering

"Fingering is largely responsible for the most individualistic phrasing. Buelow's idea of phrasing was to so arrange the fingering that it was actually impossible to connect phrases with one another. Tausig's principle was to use one certain fingering for each design, wherever or under what changed circumstances it might appear. No matter how queer a hand position this brought about, he stuck to his principle, that the design might remain intact, as he felt that with a change of fingering, the 'pattern' would not have the same plastic outline. My idea is to change the position of the hand as little as possible, but, as the hand is flexible and the keyboard is not, I feel that the hand should give to the inflexible keyboard, eliminating any unnecessary awkwardness. Certainly fingering, phrasing, and pedaling, are an art, and a science; as is accenting.

"There are many things which an advanced student may do to help himself. He will find it decidedly helpful to occasionally play the player-piano or phonograph piano records made by artists. Care must be taken in using the hand-played rolls to follow the indications of the artist implicitly. It is often good to hear and compare records of some one piece as played by several equally fine artists—each one will interpret it so differently.

"If a student knows how, he may make himself additional material for practice by turning 'topsy-turvy' certain standard études, giving each hand the

additional benefit gained by the overcoming of all difficulties in the étude. But to do this effectively, he should do the whole study. Certain passages are not enough for they are not, as is the whole étude, cumulative in effect.

## Broad Culture Makes the Artist

"The real artist or artist-student must read, and then read. The broader the general culture, the bigger the artist, for an artist should have the great imagination, and that understanding of the great questions of the world—as philosophy, history, astronomy, and so on—which react upon the playing.

"So far as real necessary mechanical practice is concerned, if one is not afraid of stiffness, one should practise with high lifted fingers. But one does not play so. The high lifted finger is a necessity in the morning practice to keep the hand in good vitalized condition for the evening playing, when one must usually play with low lifted fingers and relaxation.

"Then comes memorizing. Shall the student memorize at, or away from the instrument? Both! I believe in conscious memory, aided by the subconscious memory. One must actually know how the harmonies dissolve, must know the melodic contour of the composition; really be actively conscious of every branch of piano-playing while he is playing. Subconscious memory is only an accessory after the act. If one has this only, he is safe only until he thinks, then anything is liable to happen. And in program building the artist should, I think, always include a few unknown works, novelties, both to give these works a hearing and to, perhaps, interest a so-called unmusical audience; but one should, equally, include in every concert program, or give as extra numbers when needed, at least one or two classic old favorites for the benefit of the many students who may be present. The students will greatly enjoy these, and will benefit from them directly, as, actually knowing them, they can take home with them a definite remembrance of the tempo, phrasing, and general style which the artist has employed."

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# MUSICAL AMERICA'S WEEKLY

## All Vienna Joins in Dedication of Memorial to Johann Strauss

VIENNA, July 3.—On the twenty-sixth of last month Edmund Hellmer's memorial to the most Viennese of all Viennese musicians since Schubert—Johann Strauss—was unveiled in the Stadtpark, in the heart of the city. The statue, of gilded bronze, stands on a pedestal of medium height and shows the master with the violin under his chin, while the bend of the body, the elevation of the right ankle, and the left leg thrust forward as though keeping time to the dance, leave no doubt as to the kind of music he is playing. He is in the evening dress of the *Biedermeier* period, and the likeness is a striking one, familiar to old residents of Vienna. Behind his statue rises a pergola of white marble from which start youthful figures, singly and in groups, in relief, as though moved by the strains of the violin to break from the waves of the Danube and dance.

The event has been celebrated in special articles by the entire Viennese press, and the memorial has been greeted as a symbol of hopefulness rising in the most poverty-stricken corner of destroyed and impoverished Europe, in the city which, when Johann Strauss lived and wrought, was a Vienna luxurious, happy and industrious.

The ceremony of the dedication and unveiling of the monument was a general festival, and gave some idea of the love and reverence with which the memory of the waltz king is cherished. Thousands and thousands of people, in particular young women and girls, streamed to the park from all quarters of the town. In accepting an invitation the day before to conduct two of Johann Strauss' masterpieces at the ceremony, Arthur Nikisch—who led the Vienna Philharmonic in a performance of "The Beautiful Blue Danube" when the enshrouding covers were drawn from the statue—mentioned that although he could not include Strauss' waltzes in his symphonic programs, he had never hesitated to seize every opportunity as an operatic guest conductor to include his "The Bat" or "The Gipsy Baron" among the works to be performed, and had conducted these masterpieces with never-failing delight, such was his admiration for this great artist.

The occasion was also marked by an address delivered by Dr. Hainisch, President of the Austrian Republic, the playing of "Artist's Life," and singing of "Wine, Women and Song" by the Vienna Männergesangverein, the deposition of wreaths, and cheers for the sculptor. The gilding of the statue, though unusual, is defended on artistic grounds. Ordinary bronze oxidizes rapidly when exposed in the open air, and the statue would soon fade into its background of dark foliage were it not treated in the bright golden color-tone used. In connection with the unveiling of the memorial, it might be mentioned that Ignaz Schnitzer, the librettist of Strauss' "Gipsy Baron," died in his villa in Hietzinger at the age of eighty-two, exactly eight days before the event. The Memorial Committee has also issued a fine commemorative medal, the work of

the sculptor H. Zita, which is sold for 250 crowns.

### "Karneval in Rom" at Volksoper

The outstanding event in the series of Strauss concerts and performances of every kind which have been a feature of the memorial week was a performance of "Der Karneval in Rom," a Strauss operetta wellnigh fifty years old, in its original form, at the Volksoper. The book by J. Braun and Richard Genée

is based on a Sardou play, and the action is naively romantic and tenderly sentimental. It is a score rich in exquisite melodic inspirations, choruses, solos, duets, with a profusion of lovely waltz-themes. The touching "Parting Song" of Marie is, perhaps, the melodic pearl of the work. The performance was directed by Weingartner with rhythmic spirit and power, though the work of the singers was at times done more in grand opera style and somewhat too heavy for comic opera. Mlle. Muil as Marie, Mlle. Wagschal as the Countess, and the singers Beer, Pacher, Tauber and Fäbl, however, who sang the principal rôles, did admirably with the exception instanced. Weingartner's sacrifice in conducting the operetta under the circum-

stances—the sad death of his wife—was nothing short of heroic.

### Beethoven Concert for the Deaf

The "Society for the Care of the Deaf" recently gave a concert very largely attended by the deaf of the city (the hall of the small Musikvereinssaal being crowded) at which, for the first time in Vienna, those hard of hearing were enabled by means of an electric sound multiplier to listen to the music presented. Rosa Wagner sang Beethoven songs with a warm, fresh voice and dramatic power, and the Vienna physicians, Dr. Josef Schnierer and Dr. Josef Hertzka, gave admirably artistic performances of the same master's "Frühlings sonata" for violin and piano, and with the aid of Anton Walters of the "Geister" Trio. The aim of the society is to increase the number of these electric tonal multipliers, and secure their adoption in concert halls and theaters.

### Kreisler Honored at American "Kinderheim"

Fritz Kreisler and his wife, at a recent ceremonial reception given them in the American "Kinderheim" in Vienna, were the recipients of a number of demonstrations of regard and appreciation conveyed in speeches by Dr. Pauer of the Austrian Cabinet and the heads of the various Vienna organizations for child relief. The artist, in his reply, modestly deprecated his individual part in the relief work, giving the credit to American humanitarians, and asking that his wife be thanked only as a representative of the American donors. The children maintained in the "Kinderheim" sang, declaimed, danced and did athletic exercises for the benefit of the guests, and one little girl brought the famous artist a violin, saying: "Play something for us, Uncle Kreisler!" He explained to the children that since the gifts sent them were from America, he would play them the American national hymn, which he did, first on the piano and then on the violin.

### Synchronized Song and Speech on Screen

LONDON, July 3.—Claude Verity of Leeds, recently gave a demonstration at Philharmonic Hall of his perfected synchronization of song and speech by players shown on the movie screen. His system synchronizes speech, sound and music, opera, drama and musical comedy. The orchestra is not abolished, but accompanies the gramophone while the action is projected on the screen.

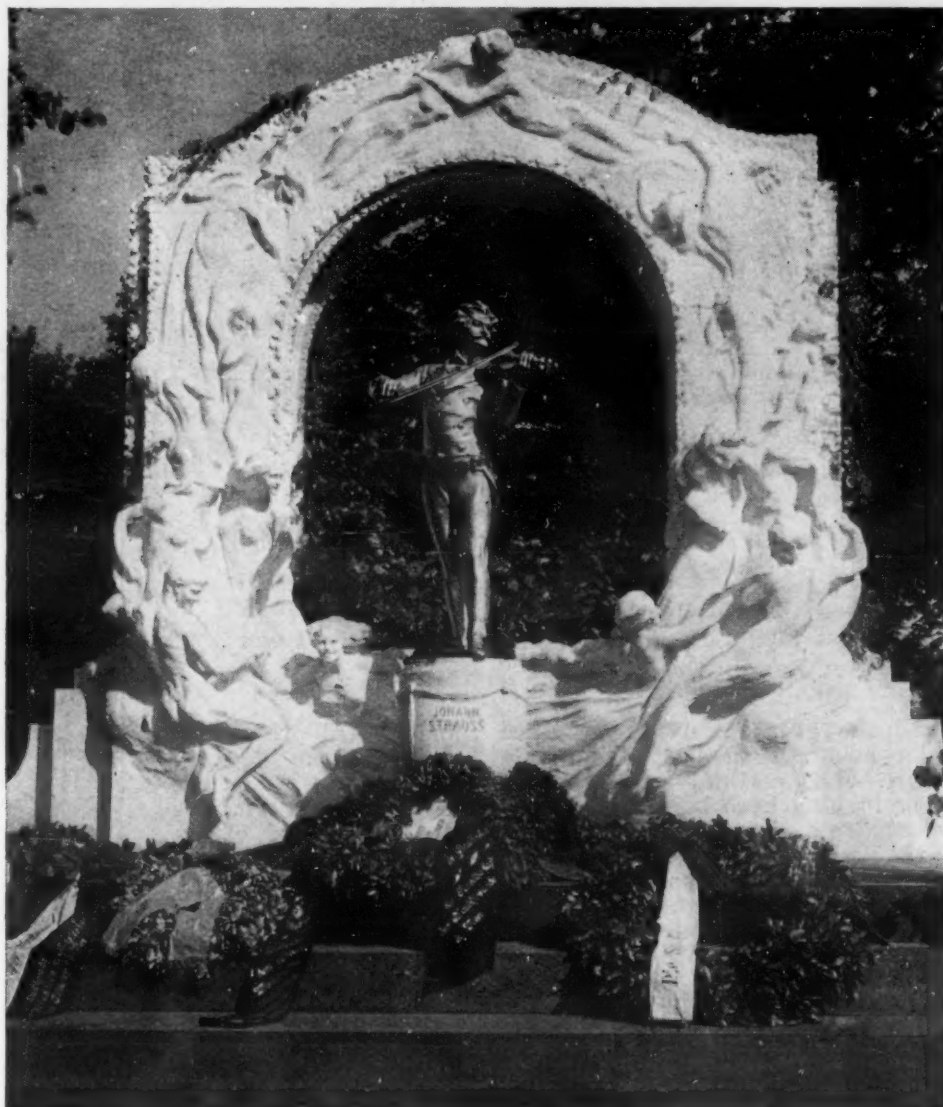
### D'Annunzio and Mascagni May Collaborate

ROME, July 1.—It is claimed here that friends of Gabriele d'Annunzio and Pietro Mascagni have been trying for some time to induce poet and composer to collaborate on a great work in the style of the Wagner "Ring." Tasso's "Jerusalem Delivered" is to be the subject of the projected music-drama.

### Brahms Festival at Wiesbaden

WIESBADEN, July 1.—Last month's four-day Brahms Festival, with its three symphonic concerts and four of chamber music with song, with Karl Schuricht and Furtwängler as conductors, Berta Kiurina, Sigrid Oegin and Kelge Lindberg, as vocal soloists, the Adolf Busch Quartet, Erwin Fischer, Paul Grümmer and Julius Röntgen, the instrumental virtuosos, together with various choral bodies, and the Wiesbaden State and Municipal Orchestra, achieved an undoubted success in its presentation of the more important of the master's works. The only question raised has been whether a more striking and powerful demonstration of German art could not have been advantageously secured by a Bach Festival, or by a Mozart Cycle, combining opera and concerts.

should also be given the baritone Piloti, as *Amenofi*, Signora Brunetto, and Nicotico. Fabbri, the conductor, who coordinated the diverse musical elements in his charge with real ability and insight, shared in the applause lavished on the artists.



Gilded Bronze Monument of the Waltz King Recently Unveiled in the Vienna Stadtpark. The Posture of the Statue, and the Significant Forward Thrust of the Leg, Seem to Have Been Caught by the Sculptor at the Very Moment That the Master Was Conducting One of His Inimitable Waltzes

## Modern Rome Sees Old Nineveh in Revival of Biblical Opera

ROME, July 2.—Ponchielli's Biblical opera, "Gigliuol Prodigio" ("The Prodigal Son"), which makes ancient Nineveh the scene of action for the one for whom the fatted calf was sacrificed, first produced in Milan in 1880, was given a grandiose revival on the gigantic stage of the Arena here toward the end of last month. The splendid scenic groups in colorful costumes, and harmonious movement which are a feature of the end of the second act, and in evidence throughout the third, were a delight to the eye; but Fabbri, who directed the excellent orchestra—in spite of acoustic improvements which present the instrumentation to better advantage than was the case in preceding operatic performances—could not entirely project the orchestral delicacies and nuances enjoyed by auditors in the first rows of the amphitheater to the ears of those stationed farther back.

### Perhaps Ponchielli's Best Score

In an open-air performance the most enjoyable music in the "Figliuol" is naturally that based on the dynamic effects proportioned by large groups of singers and players; and the eloquent introductory chorus, the passionate finale of Act

One, and the picturesque and Orientally colored symphonic music of the dances help to make the audience forget the conventionalism of Zarnardini's libretto, a conventionalism not so much objected to in 1880, when it was written. Musically this particular score is superior to the majority of the composer's operas, though they may be better in the theatrical sense. In none of Ponchielli's works would it be possible to find a more elevated, musically more inspired, number than the chorus "Pasqua del Signor," or a more deeply expressive instrumental number than the beautiful Prelude to Act Four.

### The Performance

Not only did the more spectacular features of the performance—the choreographic diversions, the unexpected burning of Nineveh, the invasion of the temple court by the dancers—win plaudits from the audience; the work of the solo singers was also worthy of all praise. The vocal power and the carrying quality of voice possessed by Signora Giovannelli, as *Jephtha* and the tenor Montelauro, as *Azael*, stood them in good stead. The former delivered the aria "Del corteo funeral" with great declamatory effect; while Montelauro sang with noble pathos and warmth of accent *Azael's* romance, "Tenda natal." Credit

### Puccini Backwards an Improvement

LEIPSI, June 2.—Warmly received, Puccini's three one-act scores, "Suor Angelica," the sentimental, "Gianni Schicchi," the comic, and "Tabarro," the tragic melodrama, were recently presented for the first time in that order here at the Staatstheater. The experiment has been such a success that it seems likely the original Italian order of presentation—"Tabarro," "Suor Angelica" and "Schicchi"—will be abandoned in the Italian opera houses in the future.



# SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



## London Critics Rebel Against Russian Influence on Ballet

LONDON, July 2.—The rising season of intimate opera at Aeolian Hall has established the principle of "intimacy" in opera with considerable success. Of course curtailment is a necessity. In Tchaikovsky's "Pique Dame," the original score was reduced for a smaller orchestra, to which a piano and a small organ were added, giving a moving picture house suggestion. In Rossini's "Barber of Seville" the brisk movement of the comedy made the smallness of the stage apparent. (This opera served to introduce an excellent young tenor, Tudor Davis, as the Duke.) Finally, in "Pagliacci," presented together with Mozart's "Bastien et Bastienne," the village folk are entirely done away with—it is a "Pagliacci" without chorus!—and the principals address themselves directly to the audience. Thus presented the drama of the opera is thrown into stronger relief—Vera Amazar as Nedda, Raymond Ellis as Silvio and Augustus Milner as Tonio sang well—though again the small stage makes it almost impossible to realize fervor convincingly. The orchestration, too, which like that of other operas, had been reduced, shows that Leoncavallo's orchestral score does not stand such treatment very well. That "Opera Intime" commends itself to the public, however, is evident, and Isidore de Lara, in a letter to the press, hopes that a new form of operatic art may be born of it, and appeals to all interested to aid in creating a movement for the welfare of opera, so that the European scandal of London's divorcement from grand opera may be avoided next year.

### Is "Sacr  " Ballet a Bore?

At the Russian Ballet "Pulcinella," for which Pergolesi's music has been scored by Stravinsky with a light and masterly hand—he was present to bow acknowledgments on behalf of Pergolesi and himself—with Woizikovsky as the principal clown, and Lopokova, Tchernicheva and Nemtchinova as the three terpsichorean charmers, aided by the fine singing in the wings by Zoia Rozovska, Ritch and Kaedanoff, and the admirable playing of the orchestra under Ansermet, has been enthusiastically received. But Ernest Newman has fallen foul of Stravinsky's ballet, "Le Sacr   du Printemps." He says:

"The action is supposed to take place

in pagan Russia, but the Chosen Virgin looks pure English of the mid-Victorian period—a pensive blonde of the 'ask mamma' type. She stands for several minutes with her head sideways in her hand, as if suffering from toothache; then breaks into a sort of St. Vitus' dance. It is very ungainly, but the leaps and twitches demand a fine technique and Sokolova deserved all the applause she got. But 'Le Sacr   du Printemps' has really been too much for everyone; even one of the staunchest journalistic men-at-arms of the newest movement describes it as 'a bore.' It is the climax toward which the Russian Ballet, on one of its lines, has been working for years—the climax of foolishness and ugliness."

### "The Perfect Fool"

The most interesting work presented at the Patron's Fund of the Royal Col-

lege of Music's recent public rehearsal was the music of the ballet from Holst's new opera, "The Perfect Fool." Full of rhythmical extravagance, the music is not quite original enough to justify the vigor, brilliancy and variety of the orchestral treatment, according to critical opinion, and the Russian school hovers in the background overmuch. In the theater, no doubt, with a well-planned choreography, the ballet would be very successful. Eric Cundell's sincere "Comedy Suite"; S. H. Braithwaite's effective symphonic scherzo "A Night by Dalegarth Bridge," effective but devoid of atmosphere; Douglas Clarke's "Three Small Pieces for Orchestra"; and a musically humorous "Fox-trot for Twenty-six Players," by Hugh Bradford, were also heard. Adrian Boult conducted.

### Concerts Are Many

Among the singers, Hamilton Harris, Tilly Koenen, Dorothy Moulton, who introduces five new songs by Arnold Bax, Marguerite Namara, together with Nicola Fusati, a La Scala tenor, Bratza, a Serbian violinist and Harold Samuels, Rosalie Miller, Anne Thursfield, who

sang Arthur Bliss' "The Dandelion," written for clarinet and voice without piano, Lily Payling, the Australian contralto, and Dame Clara Butt, who with Kennerly Rumford gave a farewell concert at Albert Hall, might be mentioned. Toscha Seidel—"he is thoroughly successful in the miniature, and we should like to hear what he does with something on a grand scale"—has played most successfully at Queen's Hall. Pianistically, Marcel Ciampi, Una Trueman, Margaret Porch, Louise Zades, Joyce Ansell, and the great Gabrilowitsch—playing the Chopin "Funeral March" with that grim inexorableness of rhythm which adds such terror to its beauty—have been active. A festival of English folk-songs and dances under the direction of Cecil J. Sharp, at King's Theater, Hammer-smith, which brought into the sophisticated atmosphere of the suburban theater a breath of the English countryside; and a Girls' Guides Concert, in Royal Albert Hall, at which Princess Mary was present, and which united 1800 girls in a program of choral song, with solo performances by distinguished artists, should also be noted.

### Imitates Bizet, Puccini and Strauss

FRANKFURT, July 2.—The intentional and clever quotation of themes by Bizet, Puccini and Richard Strauss was a feature of the musical score of "The Apaches," a new operetta by Ralph Bernatzky, recently performed here for the first time.

### Paris Hears Hur  s "Au Bois Sacr  "

PARIS, July 2.—Jean Hur  , in his new ballet, "Au Bois Sacr  " ("In the Sacred Wood") has produced a fresh and charming work, which was duly appreciated at its first performance in the Op  ra-Comique. Its story is simple. On the shore of an ideally azure sea, two young women and a young man appear in the veiled clarity of the moonlight. They have gone astray in the sacred wood. Joyous sounds interrupt their search for the right road and, as they hide in the brush, a rout of nymphs pursued by a satyr, sweeps upon the stage, whose sylvan games and dances the three indiscreet travelers witness from their hiding place. Sonia Pavloff and Mona Paiva were delightful *Nymphs*, while Gaston Gerlys, the *Satyr*, was at once artistic and muscular in his r  le. The music of "Au Bois Sacr  " is modern, but not disjointed. The score is Hur  s first for the lyric stage, and though it conforms gracefully and elegantly to the requirements of the mimic dance, it does not seem quite direct enough rhythmically. But this is a detail in view of the general charm of its music.

### Bruckner's Choral Works Given

BOCHUM, July 2.—The recent Bruckner Festival in this city, under the leadership of Rudolf Schulz-Dornburg, presented the symphonies and chamber music of this Viennese composer. A special feature of interest was a performance—very rare in Germany—of all of Bruckner's choral works.

### Beggared Government Finds Money for Music

VIENNA, July 2.—The government of the Austrian Republic has practically decided, despite its great and overwhelming financial difficulties, to grant a subsidy of 1,000,000 crowns for musical and dramatic performances available for Viennese brain-workers and middle-class intellectuals. For this section of the public low-priced tickets for concerts, operas and plays by the best artists will be guaranteed. Present prices make attendance prohibitive. [In this respect the Austrian government puts to shame those of many other far wealthier countries.—Ed.]

The splendidly bound autograph manuscript of a Massenet operatic score recently brought 15,000 crowns at the auction of the library of the late Archduke Ludwig Viktor of Austria in Klessheim Castle.

"A complete philosophy of the *macabre*," is a critic's summing up of a violoncello sonata by Hans Pfitzner.

## "Freisch  tz" Centenary Suffers From Ultra-Modern Investiture



"The Wolf's Gorge," a Genuinely Dramatic Conception by Emil Pirchan, Which Redeemed the "Freisch  tz" Revival at the Recent Weber Festival in Berlin

BERLIN, July 5.—The recent Weber Festival at the Berlin Staatsoper, which revived the "Freisch  tz" in honor of its first performance on June 18, 1821, was not as ideal a presentation of the great score as was hoped for, principally because of a new *inscenierung* which aroused considerable criticism.

The essentially romantic old opera, the scenes of which in no way lend themselves to Emil Pirchan's decorative developments in modernistic fashion, was

dressed *   la mode*, and a stylized mantlet of *d  cor* hung about its straightforward action and sentiment which almost turned it into a caricature.

Genuinely dramatic, however, as may be seen, is the Pirchan conception of "The Wolf's Gorge." Dr. Fritz Stiedry may be said to have conducted the temperamental and pulsing overture in too poised a fashion. Otto Helger, however, as *Caspar*, outranked the other artists with a masterly presentation of his r  le.

### Jeisler Symphony Well Received

STOCKHOLM, July 3.—A new Symphony in F Minor, by M. D. Jeisler, was heard for the first time not long ago, at the Royal Theater. The work, one of the best produced by a contemporary Swedish composer, is dominated by the spirit of folk-song, has a scherzo movement of peculiar rhythmic interest, and is orchestrated in a clear and scholarly fashion.

### Music Congress Lacked Amateur Interest

LONDON, July 4.—The failure of the recent British Music Society Congress has been ascribed to the fact that the intelligent musical amateur was not sufficiently represented at its meetings. At one meeting called by Dr. Eaglefield Hull, to form a more general arts union, addresses were made by painters and authors as well as by critics and musicians, and proved far more stimulating.

## Berlin Declares Schwarz a Born Bel Canto Singer

BERLIN, July 3.—Joseph Schwarz's first appearance in this city since his return from his American tour filled the Philharmonie to overflowing with an enthusiastic public. He sang songs by Richard Strauss, Schubert, Hugo Wolf and the Russians—notably Moussorgsky's "The Flea"—with as tumultuous a success as ever. Schwarz's manner of using the mezzo-voice, his art in spinning his tone, in the gradual transition from forte to piano, is masterly, and proves him to be a born singer of *bel canto*. He was obliged to give a number of encores. Michael Raucheisen was an admirable accompanist.

On his return to America next season Schwarz will be heard as leading baritone with the Chicago Opera Association and in concert.

### Munich to Have Long Festival Season

MUNICH, July 4.—The Munich Festival Plays are to run from July 31 to Sept. 30, owing to the great influx of visitors. The directors will be Bruno Walter, Dr. Karl Muck, Robert Heger and Hugo R  hr. Aside from operas by Wagner, Mozart, Gluck, Weber, Richard Strauss, Hugo Wolf and Braunfels, the antagonists Hans Pfitzner and Franz Schreker will be represented, the first by his "Palestrina" and "Der Arme Heinrich," the second with his "Das Spielwerk" and "Die Prinzessin."





Presented herewith are a few of the eminent recitalists upon whose programs for the coming season will be found PALE MOON.

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An Indian Love Song

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Music by FREDERIC KNIGHT LOGAN

*High* *Low*  
*Medium*

*Neurotically*  
*Indian Flute*

*mt* *a tempo* *h h L H L H* *mt* *a tempo* *h h L H L H*

*Use two Pedals* *Plaintively*

Out of my lodge at ev-en-ide.

Hong the sub-bing pine Foot-steps ech o

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An American song by an American Composer

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## THOUSANDS APPLAUD ALTSCHULER FORCES

### Russian Symphony Gives Bronx Its First Orchestral Concerts

Adding still another to the summer's open-air musical allurements, the Russian Symphony Orchestra on Saturday evening, July 23, began at Starlight Park a series of orchestral concerts hailed as the first of the kind in the history of the Bronx. Eight programs on successive evenings were announced, with the possibility that the series would be prolonged.

The audience on Saturday night fairly overwhelmed the arrangements made to take care of it. There were as many persons standing as there were others who could find seats. Captain E. W. Whitwell, manager of Starlight Park, estimated the attendance as more than 4000.

A portion of the big athletic field was utilized for the orchestra and the audience. The former was placed on a raised platform, enclosed at the back and sides and directly under a steel trestle over which electric cars of the Westchester line passed from time to time. Of more concern, however, were steam trains of the freight variety which puffed and snorted along at the far end

of the field. Thrice in the evening, a number was halted after it had been begun, to allow the snorts and puffs to go their way, but each time Modest Altschuler, the conductor of the Russian Symphony, managed to make his pause in a place that permitted the resumption of the music with a minimum of distraction.

The soloists for the first program were Maria Winetskaja, soprano, and Vladimir Graffman, violinist, the latter the concertmaster of the orchestra. Mme. Winetskaja sang the aria, "Adieu Forêts," from Tchaikovsky's "Jeanne d'Arc" and two encore numbers. The many persons of Russian extraction in the audience were especially pleased by her dramatic delivery in Russian of Gretchaninoff's "My Native Land." Mr. Graffman played Wieniawski's "Souvenir of

Moscow," and as an encore number, Dvorak's "Humoresque." Both soloists were rousinglly applauded.

The orchestra presented an all-Russian program which included Tchaikovsky's "Marche Slav," Andante Cantabile for strings, "March Miniature," "Sleeping Beauty" Waltz, "1812" Overture, and the finale from the Fourth Symphony; "A Soldier Song" by Altschuler, which was repeated; Glazounoff's arrangement of the Volga Boatmen's Song, a Polonaise by Bubeck, Berceuse and "Dance of the Gnomes" by Ilyinsky, and two of the "Caucasian Sketches" by Ippolitoff-Ivanoff.

Sunday night's program, of a popular character, drew a very large audience. Excerpts from "Faust" and "Carmen" were much applauded and Strauss' "Blue Danube" was given a rousing welcome.

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A great singing actress to the fore*

# ALICE GENTLE

*Dramatic Mezzo-Soprano*

*Recognition—Season 1920-21*

#### KARLTON HACKETT, CHICAGO EVE. POST—AIDA

Alice Gentle is at the top of her powers this year. She dominated the scene and so entered into the spirit of the story that you realized something of the quality of Egyptian days. There was power in her action and with the sense of control so that she never overstepped the bounds of artistic good taste. Her voice sounded lovely and she modulated the tone to the meaning of the word with fine sense of proportion. A striking portrayal.

#### TROVATORE

She sang excellently, with full tone and impassioned utterance, yet under control. She is an artist of genuine power.

#### SAN FRANCISCO CALL—CARMEN

It was Alice Gentle night at the opera and she sang Carmen. That short sentence in itself is almost enough to record one of the greatest successes.

#### PORTLAND OREGONIAN—TOSCA

If those who attended the remarkable performance of "Tosca" with Alice Gentle as Tosca, had been of Latin blood instead of plain, every-day, practical American, the emotional response from that audience would have been cheers, tears and sobs. Miss Gentle's Tosca was a better finished, more convincing study than that of Mary Garden. It sets a record.

#### LOS ANGELES EVE. HERALD—TOSCA

Alice Gentle is the actual of all Toscas. The freedom of her impersonation approximates genius.

#### HERMAN DEVRIES IN CHICAGO EVENING AMERICAN—LA NAVARRAISE

I had the opportunity of hearing the internationally celebrated interpreters of the part of Anita, Calvé and others, sometimes under the direction of Massenet himself. Miss Gentle made me forget them last night. She sang and acted with an emotional intensity, a passionate abandon that were heart gripping.

#### TROVATORE

Alice Gentle was a superb Azucena. The Azucena scene is too high for a real contralto and too low for a soprano, so that Miss Gentle's range and rich timbre fit the music to perfection. She was generously awarded by applause.

#### EDWARD MOORE IN CHICAGO DAILY TRIBUNE—LA NAVARRAISE

Geraldine Farrar came to Chicago to take a lesson in opera. She plans to sing the chief rôle, Anita, in La Navarraise, at the Metropolitan next season. A very good lesson she received. Alice Gentle, last night's Anita, gave about as stirring a representation as one is likely to find these days. You may not think much of La Navarraise outside of its being a good display piece for a brilliant mezzo-soprano, but Miss Gentle has gifts. Among them is a voice that can make an ordinary melody sound better than it is, and the ability to put a thrill into a situation that would ordinarily be classified as nothing better than operatic melodrama. Consequently she had the audience—another enormous one—up in the edge of its collective seats during the performance, and relaxing into explosions of applause afterwards.

#### MAURICE ROSENFELD, DAILY NEWS, JULY 11, 1921—LOHENGRIN

Alice Gentle—by far the best Azucena these ears have ever heard. She surprised the audience with her depth of passion, with her realistic and powerfully dramatic acting and, above all, with her superb singing. A mezzo-soprano with a dramatic soprano range Miss Gentle put into the music a thrill and an intensity which carried all before it and storms of applause greeted every part of the score.



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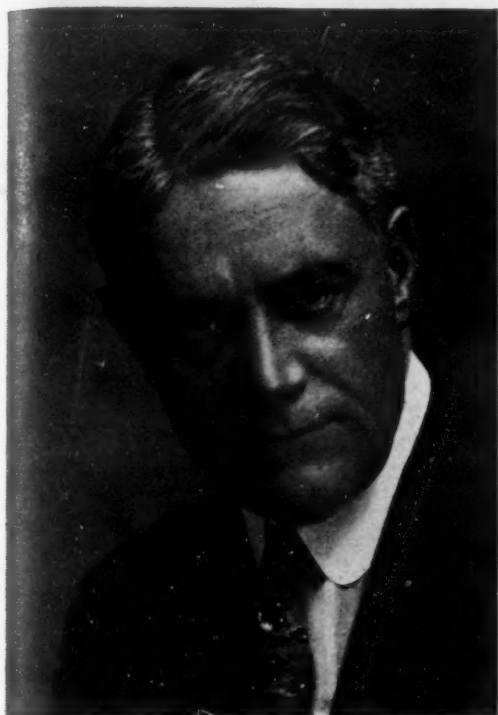
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### George Fergusson to Leave Boston in the Autumn for New York



George Fergusson, Baritone

BOSTON, July 8.—George Fergusson, for two years teacher of voice at the New England Conservatory, has resigned to come to New York in September. Mr. Fergusson, a Scot by birth, came to America as a young man and established himself as a concert artist. His return to England, where much of his early work had been done, secured his position there as a concert singer. He also appeared in opera at Covent Garden. From there he went to the Continent for guest appearances in opera, and a stay in Berlin resulted in his establishing a studio there. He was interned in Germany during the war, and on his release, went to London to appear in concert. Among the offers which he received was one from the New England

Conservatory, which he accepted. Lack of operatic opportunities in Boston is the reason for his resignation from the faculty.

### FORMS STUDENT CHORUS

#### Albany Hears Music Classes of State College for Teachers

ALBANY, N. Y., July 18.—Dr. Harold W. Thompson, instructor of music in the State College for Teachers, has organized a community chorus among the students at the summer school. He conducted the first weekly musicale on July 11 at the college auditorium. Ernest G. Hesser, director of music of the Albany public schools, gave a group of baritone solos. T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church and one of the music instructors at the summer school, appeared in an organ recital for the students on July 13. He presented a program of French numbers, including two seventeenth century composers.

Russell Carter, specialist in music of the State Education Department, is visiting the summer schools of New York State where music is taught. He attended the educational conference at Chautauqua and delivered addresses on "Purpose in School Music" and "What Not to Teach in Music."

Mrs. E. H. Belcher, soprano soloist of the Second Presbyterian Church of Troy, has been engaged as vocal instructor of St. Agnes' School, Albany. Margaret D. Babbs has resigned as contralto soloist of the Madison Avenue Reformed Church and accepted a similar position in the choir of the First Baptist Church of Cohoes.

#### Pittsfield Hears Paulo Gruppe, 'Cellist, in Summer Concert Series

PITTSFIELD, MASS., July 18.—Paulo Gruppe, 'cellist, of New York, was the soloist at the second of the series of Sunday evening concerts given at the Majestic Theater on July 10 by the Metropolitan Orchestra, Josef Le Maire, conductor.

### Anna Fitziu to Sing Next Season with San Carlo Forces



Anna Fitziu, Soprano

Following her series of triumphs last season as guest artist with the San Carlo Opera Company, Anna Fitziu, the American soprano, has been winning further successes in the opera at Ravinia Park. Miss Fitziu was engaged by the Ravinia forces this season to sing a large number of leading rôles and has already made herself a favorite with the discriminating audiences that throng the Chicago resort.

Already Miss Fitziu has had praise showered on her for her performance of the title rôle in Puccini's "Tosca" and in Massenet's "Thaïs." She will continue at Ravinia through the summer season and will then begin her fall tour as guest artist with the San Carlo forces and in a large number of concerts, including some joint appearances with Vasa Prihoda, the brilliant Czech violinist.

### Summer Master Classes to Be Permanent Feature at Cincinnati College

CINCINNATI, July 12.—For the first time in the musical history of Cincinnati, guest instructors have been invited to conduct master classes in that city during the summer months. The College of Music invited Clarence Adler, pianist; Charles Heinroth, organist, and Giuseppe Campanari, voice teacher, to assume charge of these classes. While it is a departure for Cincinnati, the undertaking has already proved eminently successful and will become a permanent summer course at the college. The college has made a feature of its organ department. George Whiting was the first organ teacher, invited to that position by Theodore Thomas when he assumed the musical directorship. Since then many eminent masters of the instrument have held the position. The coming of Charles Heinroth, who justly ranks as one of the foremost exponents of the instrument, is in keeping with the traditional policy of the college.

### New Sousa March Dedicated to Mrs. Harding Has First Performance in Washington

WASHINGTON, D. C., July 18.—The first performance of Sousa's march, "Keeping Step with the Union," dedicated to Mrs. Warren G. Harding, was given at a recent student recital at Mrs. M. R. Waldecker's studio. The composition was played by Grant Smith, with violin obbligato by J. Weber. Medals of honor were awarded to Josephine Peach, Kathryn Disney, Ethel Waldecker, Grant Smith and F. Donald Fehrman.

### Mary Biffin Returns to America After Success in Italy and England

Mary Biffin, soprano, has returned from Europe and is now under the management of Annie Friedberg. Miss Biffin will be heard in concerts and recitals next season. She was born and educated in Boston and pursued her operatic studies with Lombardi in Florence. It was there that she made her début as *Marguerite* in "Faust." Miss Biffin expects to give an Aeolian Hall recital early in the fall.

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NEW YORK, JULY 30, 1921

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centuries ago, music was indispensable—just as  
the Pilgrims, themselves, in glorifying their faith,  
found music an essential within the limited sphere  
they ascribed to it. Their hymn-tunes stand to  
prove their need of expression in song, whatever  
the lengths to which they went in condemnation  
of some of the forms of art's expression which to-  
day excite the inward ire of extremists, biding  
their time and awaiting the success of others of  
their "reforms" before showing their hand with  
respect to music.

In spite of the many assertions that this coun-  
try has been held back, musically, by its heritage  
of Puritanism, there is an inspiration in the lives  
of the Pilgrim Fathers that America's music has  
not failed to heed, and could not well do without.  
It represents a sort of bedrock foundation for  
America's ideals in the arts as well as in religion  
and the relations between man and man. The  
austerity which speaks in the New England school  
—the first recognized group in American composi-  
tion—can be traced to it. Nor is severity and  
continence and sober sanity to be deplored in

music any more than in life, if it has that cardinal  
attribute of the Pilgrims—sincerity.

Sincerity and unflinching allegiance to ideals—  
this is the lesson which Plymouth Rock and its  
memories have for the American composer. Some-  
thing of elasticity and sensuous warmth can be  
spared, if these are maintained. A Bach or a  
Brahms would not have scorned to be the spokes-  
man in terms of tone for the Mayflower's sturdy  
hundred, and their progeny may yet yield one or  
the other to America's Hall of Fame.

## MUSICAL BARBARIANS

**A**RE our universities and colleges responsible not  
only for an utter lack of knowledge of music  
on the part of innumerable graduates, otherwise  
regarded as educated and cultured men and women,  
but for low standards of appreciation among  
thousands who do flock to opera and concert and  
enroll themselves among the country's legions of  
music lovers?

A student in the Graduate School of Harvard  
University has pertinently put the question in a  
commencement address, which is to be found else-  
where in this issue of MUSICAL AMERICA. He as-  
serts that many of those cultivated ex-collegians  
who are to be found in the average audience are,  
musically, but barbarians, and declares that educa-  
tion in the dark ages had more to commend it, as  
far as musical appreciation was concerned, than  
the curricula of to-day. Instruction in music in  
medieval times at least did not lag behind the  
standards of the age.

The rawness of many American institutions of  
learning has been demonstrated in no other way  
more convincingly than in their utter indifference  
toward music, or their slipshod and half-willing  
steps toward giving some smattering of musical  
knowledge to students desiring it. There is some-  
thing particularly suggestive and fitting in the  
circumstance that the collegian who has fired this  
broadside should be in attendance at Harvard,  
which, by reason of its admirable glee club, now  
touring in Europe and presenting programs of  
worth-while music, has been setting something of  
a pace for others of the higher schools to follow.

The college graduate who prefers so-called "pop-  
ular" music to what he styles "classical," is small  
credit to any institution of learning; but much  
more condemnatory of the instruction afforded by  
a university is the graduate who, as his fellows  
would say, "goes in for music," but who applauds  
the glittering, the commonplace and the meretrici-  
ous when he enters the concert hall; and who, as  
the Harvard speaker has implied, would flounder  
and funk if he were asked "just how does the work  
of Palestrina differ from that of Chopin."

**I**N a fine enthusiasm over the possibilities of lyric  
art in less grandiose surroundings, Bernard  
Shaw has expressed a desire to burn down all opera  
houses. He would prefer opera in a barn. He can  
have his preference without burning down the opera  
houses. Let him visit almost any small American  
community and get acquainted with the Main Street  
variety.

**T**HE sponsors of the Tri-City Symphony would  
bar imported soloists, and a club in Lima,  
Peru, has before it a recommendation not to con-  
sider artists "at inflated prices." Has the buyers'  
strike spread to the listeners?

**Y**EARS of training and coaching gone to waste  
—high notes and skyrocketing stunts cata-  
logued in vain—relations with clients of long stand-  
ing severed—the possibility of a softening of the  
palms through disuse—just think of the disaster  
the threatened conversion of the Paris Opéra to  
other uses would bring—to the claqué.

**F**ROM the world's beginning the dance has shown  
music the way. Now, Paris has enjoyed the  
Dance of Silence. Will the symphonists follow the  
lead?

**W**ITH so many lawsuits and so many lawyers  
still to take care of, there is every prospect  
that the present generation will be spared any croc-  
odile tears over the passing of the Manhattan  
Opera House.

**P**RE-WAR conditions seem really to be return-  
ing. Coincidentally with the announcement  
of a cut in the price of ice cream sodas in the Bronx  
comes news of new Wagner tenors for the Metro-  
politan and Chicago opera forces.

## Personalities



Sunshine for Sunshine When Metropolitan Artists Visit  
Old New Orleans

There was no need for the camera man to tell Cecil  
Arden and Mario Laurenti to "look pleasant, please,"  
when he leveled the lens at them in the sunny and  
proud old Louisiana city. The two Metropolitan ar-  
tists visited the South recently on tour, and the photo-  
graph shows them radiating the good spirits of that  
happy clime while in New Orleans.

**Johnson-Zoller**—Previous to recitals in Paris, Lon-  
don, Liverpool and other European cities, Edward John-  
son, American tenor of the Chicago Opera Association,  
and Ellmer Zoller, his accompanist, have been enjoying  
a period of relaxation at Mr. Johnson's villa at Florence,  
Italy.

**Stillman-Kelley**—In writing music for "The Harrying  
Chorus," which was one of the musical numbers in the  
Pilgrim Tercentenary Pageant at Plymouth, Edgar  
Stillman-Kelley was paying a debt to his ancestors. He  
is a member of the Mayflower Society and is a descendant  
of Governor Bradford.

**Macbeth**—Ability to express herself in speech as well  
as in song is characteristic of Florence Macbeth, color-  
atura soprano of the Chicago Opera Association. Re-  
cently she addressed an audience of 500 school super-  
visors at Evanston, Ill., on the subject of "Americaniza-  
tion in Music." She made a plea for the writing and  
production of real American operas.

**Nyiregyhazi**—The announcement that Erwin Nyiregy-  
hazi, the spelling of whose name has been a torment  
to reviewers, typists, printers and proofreaders alike,  
will be in America again next season has served to  
recall the frequency with which the dazzling young  
Hungarian pianist was to be seen at concerts other than  
his own last season. Carnegie Hall ushers came to re-  
gard him as one of the regulars.

**O'Hara**—Like Nelson Illingworth, the Australian  
lieder singer, Geoffrey O'Hara is an enthusiastic ad-  
mirer of Stephen Foster's "Old Folks at Home." Re-  
cently, in leading an audience in singing the air, the  
composer of "There Is No Death," "The Wreck of the  
Julie Plante," and other well-known concert numbers,  
hailed the Foster ballad as "the finest song in the  
English language."

**Hadley**—More than one Hadley has had a part in the  
summer concerts at the Lewisohn Stadium in New York.  
Sitting directly in front of the conductor, Henry Hadley,  
is his brother, Arthur Hadley, the 'cellist, whose con-  
cert engagements have given him a reputation of his  
own. He stepped into the breach as first 'cellist of the  
Stadium orchestra when it was found necessary to re-  
organize it just before the summer concerts began.

**Erza**—When Berthe Erza was selected from among  
several hundred contestants as one of the soloists for  
the summer concerts at the Lewisohn Stadium, she  
was about to return to Europe, having become discour-  
aged over her apparent failure to get before the public  
in America. Other engagements have followed, and  
Mlle. Erza decided that America was not so inhospitable  
after all. She is an Algerian and a dramatic soprano  
with a record of numerous concerts abroad.

**Chaliapine**—The rumors which have connected the  
name of Chaliapine, the giant Russian bass, with the  
Chicago Opera Association have indicated that he would  
sing Wagnerian rôles as well as Russian and French  
parts with Mary Garden's organization. As far as the  
records show, he has never appeared in a Wagner opera,  
although his voice, physique and exceptional powers of  
characterization would seem to fit him primarily for  
bass and baritone parts in the great music dramas.





### Tenors

"There are some faults so allied to good qualities that they proclaim them, and of such faults we do better not to cure ourselves."—Joubert.

THE tenor has been variously defined as the scarcest and the most uncertain of mortals, one whose mental processes resist all analysis, and, with the possible exception of the oboe player, the maddest of musicians. Any manager will testify that the search for the great American opera or Darwin's missing link is child's play compared to discovering a serviceable tenor. He is more elusive than a mirage and as complex as the Home Rule problem. Once found, he is, without metaphorical aspersion, as hard to keep as a captive gorilla or a modern New York wash lady.

Few are the psychologists who have essayed to scale the dizzy walls of the tenor's cranial citadel, reared so perilously above all human concepts. We are led to conclude after a life's study that, all else being equal, the singing of high notes by the male of the human species produces through rapid vibrations a rarified, balmy upper ether, surrounded by opaque, impenetrable cell groups recognizable as centers of emotion.

Only by a minute examination of these emotions and their by-products are we able to segregate and classify the elements that provide the multiform concatenations of tenor trends. Thus it is at once perceivable that the theory of disproportionate units as viewed by James, Freud, Kant and Rickard is uniformly acceptable to the findings of Edwards, Anderson, Pease and Behymer.

### Takes Refuge in Foibles

These tenor emotions seem to take root naturally in a four-strata compost: First, preservation of the tenor at all costs; second, the demand that the *rara avis* must never become extinct; third, the conservation of top notes; fourth, the passing of the World's Greatest. To offset the weaknesses which are in turn the counterparts and self-reminders of strength, genius, high D's and sundry supernatural resources, the tenor instinctively takes refuge in foibles. Without flagrant breach of confidence, personal animus, prejudice or belittlement it is possible to throw light on the subject by mention of certain specific cases.

We note the case of B (reported in Windmere's Records, Vol. XC, Sec. 8, as B Flat. Probably error) who persistently refused to make his appearance before the public without wearing a boutonniere. A small purple pansy thus employed one evening, falling in the middle of a cadenza, caused the singer to stop abruptly and leave the stage in a complete state of aphasia. M, a New York opera tenor of great distinction, habitually declined to accept an engagement unless the numeral 9, or some

multiple thereof, was present in the date, address or manager's age. He invariably declined to receive change from newsboys, and on one occasion, having momentarily forgotten his rule, it is said, followed a lame Park Row vender seven blocks in order to refund 97 cents for a Journal.

### Case of Recurrent Mania

An interesting case under several months' observation showed recurrent mania in a tenor who, always before entering upon the stage, was seized with a sudden belief that he had lost his upper register. This was found to be the result of inhibition, his father, a French horn player, having been addicted to a sort of berserker rage to gain sufficient platform courage and poise. The not unfamiliar instance of the Bronx tenor (mentioned in Debevoise's "The Singer and the Sub-Conscience" as a baritone) who customarily stayed up all night before a recital, is not ordinarily included among authentic records of "L'Étourderie des Chanteurs." A case in point, however, that warrants mention is that of the Ocean Grove robust tenor who held a lock of auburn hair in his hand while singing. The young lady is said not to have been present.

Wearers of charms admit their helplessness when deprived of them. One Metropolitan opera star is known to have derived great comfort from carrying strychnine in his pocket. In several roles, it is reported, pockets had to be sewn into his costumes. A predecessor of this artist, one S, invariably carried a cigar slightly protruding from his pocket, despite the earnest requests of his fellow smokers to abandon it.

A realization that the state of mind has all to do with finding the elevation of upper notes condones the curious forms of egotism and exaltation, not to speak of that mysterious ecstasy betrayed by many singers. Not so easily assimilated is the case of a contented spirit out Chicago-way, who always wore a soiled collar and a demountable A natural.

X, a Pittsburgh soloist of repute, can never eat lobster and veal cutlet immediately before singing, while H, a Long Island tenor, seventy-three years old, who is sensitive about his age, has for a year or two refused to make any further appearances without a Manhattan cocktail. One of our popular tenors loves to sing best after Pommery, Gold Seal or Mumm's. A less popular tenor, Z, is considered to be a victim of hypochondria between June and October each year. During any of his regular season's performances he can never endure the sound of a street band outside. The blowing of a siren whistle, especially during harp obbligati, distresses him greatly. A remarkable case is that of a musical comedy juvenile who displayed great restlessness unless permitted to kiss the chorus girls behind the wings during the intermission. Although the authenticity of this has been questioned, the facts indicate that the tenor never was. GEORGE CHITTENDEN TURNER.



## HERMA MENTH

Brilliant Pianist

NEW YORK—What she offered gave the impression of a wonderfully talented young artist of abundant temperament and force.—New York Tribune.

Miss Menth made a deep impression as a virtuoso, and as an artist, found her audience responsive from the moment she began to play until the last encore was given.—New York Telegraph.

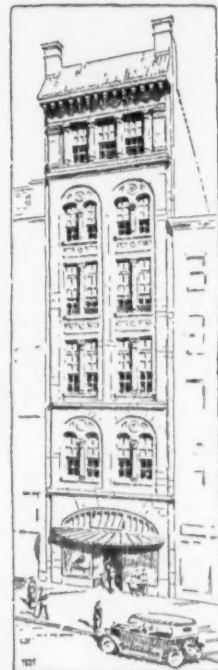
CLEVELAND—Herma Menth's skill is something remarkable, and she plays with ease, grace, delicacy and charm that not only please, but amaze. Her program was made up of numbers in which she excels, and the speed with which her fingers moved over the keys, and the purity of her trill, her finish of phrase and intelligent and well graduated climaxes, received the unbounded admiration of those that understood the difficulty of all that she did.—Cleveland Press.

ST. LOUIS—Herma Menth—a Wonder of the Piano. Herma Menth is unquestionably master on the piano and her life is on the concert stage. Her wonderful technique is rendered with perplexing effect. No wonder that her audience was spellbound and gave a hearty and tremendous ovation for the rendition of Liszt's E flat concerto, which ought to inspire her to future triumphs.—St. Louis Post.

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or of some place in New York where young men music students can live and meet other music students? Is it very expensive to live in one of these places and would a piano student be allowed to practice there? LILLIAN SCOTT.

New Bedford, Mass., July 9, 1921.

We have no knowledge of such a home Write to Young Men's Christian Association, 2 West Forty-fifth Street.

???

### Rôles of Caruso and Melba

Question Box Editor:

(1) Has Caruso sung "Otello"? (2) What is his favorite rôle? (3) Is Mme. Melba a dramatic or coloratura soprano? CHARLES NAGAS.

Brooklyn, N. Y., June 30, 1921.

(1) We find no record of Caruso having sung "Otello" (2) He has denied in interviews that he has a favorite rôle. (3) Mme. Melba is generally classified as a coloratura soprano, though famed

also in lyric rôles. She is not a dramatic soprano.

???

### Coolidge Prize Contest

Question Box Editor:

Kindly inform me in your next issue to which address a Trio for the Coolidge Prize for 1921 must be sent after July 15. COMPOSER.

New York, July 12, 1921.

Send manuscripts before Aug. 1 to Hugo Kortschak, Berkshire Music Colony, South Mountain, Pittsfield, Mass.

???

### "Midsummer Night's Dream"

Question Box Editor:

Is Mendelssohn's "Midsummer Night's Dream" an opera or a suite? N. H. F. Brooklyn, July 21, 1921.

Neither. It is incidental music intended to be played during the performance of the drama. On concert programs it is, however, given as a suite.

## Contemporary American Musicians

No. 179

Ethel Jones

ETHEL JONES, mezzo-soprano, was born in Independence, Iowa, Nov. 19, 1888. She is a graduate of the high school and took post-graduate courses



Ethel Jones

pursued entirely under Louise St.

John Westervelt of the Columbia School of Music in Chicago, from which school Miss Jones obtained her degree of Bachelor of Music.

Miss Jones made her professional debut in a recital at the Blackstone Theater, Chicago, November, 1919. She has since appeared before numerous organizations, having sung at the Apollo Musical Club, Chicago; at Notre Dame University, Indiana; before the Music League of Akron, Ohio; St. Cecilia Club, Houghton, Mich.; State University of Iowa; at Orchestral Hall, Chicago, and elsewhere. She has been a member of the faculties of St. Katherine's School, Davenport, and of the Columbia College of Music, Chicago, and has been soloist in the leading Christian Scientist Churches. Miss Jones has traveled extensively abroad and is an accomplished sportswoman. She makes her home in Chicago.

## Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

### Changing One's Name

Question Box Editor:

(1) Is it well to learn songs in German now? (2) What is the procedure when a singer changes his name? (3) Do you think a name is traded upon in the business world by former employers,

if a singer keeps his real name and becomes a real artist? M. E. L.

(1) Many singers will probably be listing songs in German next season. (2) To change your name legally you must apply to the courts. If you wish merely to use it in your work, and will transact legal business with your own name, this is not necessary. (3) In some cases this may be done.

???

### Home for Men Students

Question Box Editor:

Will you please answer the following questions in your valuable Question Box. Could you tell me of a students' house



**William S. Brady**  
**Off to Europe for**  
**Summer Vacation**



William S. Brady, New York Vocal Instructor, Who Is to Spend the Summer in Europe

Aboard the *Olympic* on Saturday, July 16, was William S. Brady, the New York

vocal instructor, who is making his first trip to Europe in a number of years. Mr. Brady was accompanied by two of his students, Lawrence Wolff, tenor, of New York, and Robert Steel, baritone, of Philadelphia, the latter just graduated from Cornell University. These two young singers are accompanying their teacher abroad but not to study, as Mr. Brady is taking the trip for a vacation, his first in many years. He will not teach abroad at all this season.

His plans are to go first to Paris, then to Munich and from there to Florence, where he studied some years ago with the famous Vannini. In Munich he will visit among other musicians the noted Austrian composer and conductor, Siegmund von Hausegger, whose songs Mr. Brady was the first to introduce in this country as far back as 1910. He has for a number of years had a most interesting correspondence with the von Hauseggers, and will be received by them immediately upon his arrival in Munich. Mr. Brady will return the first week in September to begin his teaching for next season.

**PRIHODA POPULAR IN ITALY**

**Violinist to Arrive Early in October for Second American Tour**

Pietro Corallo, tenor of the San Carlo Grand Opera Company, has returned to New York after having appeared in the leading opera houses of Italy since early in the spring. He describes musical conditions in Italy as being completely revived from the lethargy which existed during the war.

"In Milan," says Mr. Corallo, "I heard Vasa Prihoda, the violinist, give one of his series of concerts. This young Czech is a popular idol among the music-loving public of Italy, and his playing created a furore."

Fortune Gallo, who will manage Prihoda's forthcoming second tour of America, received a cable message from the violinist recently, announcing that he would arrive in New York early in October.

**Madrid Sees "Borgia," New Ballet**

MADRID, July 1.—A new ballet, "Borgia," by the composer Estrella, has been presented at the Teatro del Centro here with great success. The young Valencian musician's score is said to show a suggestion here and there of the music of Usandizago's "Las Golondrinas," which does not detract from its merits. Sascha Goudine and Mlle. Minty were the leading dancers.

**Music to Reunite War-Torn Nations**

ZÜRICH, July 2.—The International Festival Plays here, the first attempt since the war to unite the artists of all nations and a public of all nations for musical enjoyment, have thus far achieved great success. Of the six festival concerts one will be conducted by Gabriel Pierné, representing France, another by Sir Henry Wood, representing England; and the final sixth concert will be altogether international in character. Of operas, Wagner's "Parsifal," a music-drama which idealizes peace and unity in high endeavor, and Mozart's "Abduction" will be the only ones given. The Festival is of the greatest importance owing to the fact that it may be regarded as one of the bridges which will re-establish the international art relations torn down by the war.

**EUROPEANS IN SHANGHAI**  
**HEAR WESTERN ARTISTS**

**Mme. Tcherkasskaya and Anna El-Tour Delight Audience with Solo Numbers and Duets**

SHANGHAI, July 5.—Mme. Tcherkasskaya, dramatic soprano of the Petrograd, La Scala and Paris operas, and Anna El-Tour, lyric soprano of the Moscow Conservatory, appeared in concert at the Lyceum Theater on June 11, and were warmly received by an audience of appreciative Europeans. The program included solo numbers and duets in six languages, exemplifying many schools of song. Mme. Tcherkasskaya gave operatic arias mainly, displaying a voice of great power and range. She was most successful in arias from Gounod's "Reine de Saba" and Rimsky-Korsakoff's "Sadko," the latter being repeated, and the "Ho-yo-to-ho" from "Walküre" used as an encore. Her English songs were less satisfactory.

Miss El-Tour was the surprise of the evening, showing every quality of a song-recitalist of high rank,—a charming personality, perfect poise, thorough grounding in the leading schools of song, clear enunciation, excellent voice control and above all a voice of appealing beauty and sweetness that greatly moved her hearers. Among her numbers were the aria from Mozart's "Nozze di Figaro," airs by Purcell and Gretry, Tchaikovsky's "On Yellow Fields," Moussorgsky's Hopak and Foote's "Irish Folk-song" the last of which was repeated. Her encores were old French chansons and Grieg's "Dream." Miss El-Tour has been heard in London in concert with Kubelik.

The singers were heard in five duets with an excellent blending of voices, ranging from the "Letter Duet" from the "Nozze di Figaro" sung in pure classic style to the duet from Napravnik's "Doobrovsky" and Gretchaninoff's "Chime Duet" for children. Joseph Yasser was an intelligent accompanist.

DWIGHT W. HESTAND.

**Berlin Children Sing for Visiting Artists**

BERLIN, July 3.—At the second concert of the Swedish students of the University of Lund here in the Beethovensaal, a pretty incident took place. After the first numbers on the program a deputation of some two hundred children appeared on the stage, and sang well-studied German children's songs in clear, high voices for the guests, who stood aside, visibly pleased. Then a little shaver stepped forward and made a speech expressing the thanks of the children of Berlin for the hospitality shown them by Sweden, and asked for a cheer for that country. The incident called forth a burst of enthusiasm from the audience.

**Spain Encourages National Works**

BILBAO, July 2.—Spain does not neglect the symphonic music of her own composers. At a recent concert given here by the Madrid Philharmonic, J. C. Arriago's Symphony, Guridi's "Basque Legend," Isasi's Scherzo, and the Albeniz "Triana," figured in the program.

**Musical Plays at British Festival**

GLASTONBURY, July 2.—The Glastonbury Festival toward the end of August will be largely devoted to short musical plays and British chamber music. Among the former will be a dance-play by John W. Bostock and Rutland Broughton, "The Death of Columbine."

**"Don Quixote" Subject of Fantasy**

PARIS, July 3.—At the request of the Princess E. de Polignac, Manuel de Falla has just completed a fantasy for three voices and small orchestra on a subject taken from Cervantes' "Don Quixote," and entitled "El Retablo de Maese Pedro."

**St. Olaf Lutheran Choir**

**Reviewed by the U. S. Press**

(Extracts selected at random by Manager M. H. Hanson.)

Chicago Evening Post, April 7, 1921

By KARLETON HACKETT

There is something spiritually asepatic in the singing of the choir from St. Olaf. It all sounds so fresh and clean from up where the great winds blow and the snow lies white on the ground. They sing to us of the fundamentals and for the moment at least they make us believe that in a world rocking about us there are truths to which people still cling with unquestioning faith. They bring back to us duty, discipline and co-ordination, and so simply, so inevitably, that we forget that these have become outworn conventions of no further use in a world which thinks of nothing save rights, privileges and absence of restraint.

\* \* \*

It would be interesting to know on what basis a body of young people, or old ones for that matter, would go about the preparation of that Bach motet for double chorus, given last evening in Orchestra hall, if each separate individual were to resent any attempt to interfere with his inalienable right to do precisely as he chose. The singers of this choir are all students at St. Olaf and doubtless are about the average of healthy young Americans of from 18 to 22. Then how does it come that they have learned to sing the most taxing music that has ever been written for the human voice with a certainty and ease that makes it sound as natural and spontaneous as the budding of the trees in springtime?

\* \* \*

And what this choir does is beautiful in the fullest meaning of the word, beautiful in the quality of the tone, in the technical precision and above all in the animating spirit. There is nothing more lovely in all the range of music than the tone quality of an a capella choir. It is pure tone with out any apparent mechanism.

These young people take their places on the stage whereon there is no instrument, and not one of them carries a sheet of music. At the signal the music begins—clear, pure and true—to express the meaning of the words with a sincerity that shines out thru all they do. In their work, and it hardly requires the expert to realize something of the routine they have undergone, they have not lost their ideals, but have retained an active consciousness of the reason for the routine. Without unremitting labor they could not adequately have expressed the beauty of the music, but if they had lost sight of this beauty while mastering the technical details they would have had but a dead thing when all was done. They have kept it alive, and their singing of "Truth Eternal" was of perfect beauty.

\* \* \* \* \*

There may come a time when this St. Olaf choir will have gained such fame as shall make them vain-glorious but that time is not yet. I admit that I had a little fear in hearing them again last evening after their great success of last year, lest there should be signs of spiritual disintegration, but the Bach was an absolute reassurance.

Let us hope that up in the cold, stern north there will remain for years to come such faith in the fundamentals as shall hold fast to reverence, duty and labor as their choir now exemplifies them.

Orchestra hall was sold out for the concert; and when this happens for a choir singing sacred music a capella you can understand that it is something out of the ordinary.

All praise to Mr. Christiansen, the leader, and to the authorities at St. Olaf.

(To be continued)

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## Werrenrath Brings New Songs from England

American Baritone, Returning from Second London Season, Tells of Search for Material—Finds Dearth of Good Modern Works, but Praises Compositions of Vaughn Williams, Ireland and Frank Bridge—Secures Numbers by Bridge for Use Next Season—English Program Standards Rigid, He Declares



Reinald Werrenrath, Baritone

ENGLISH formalism is still the bugbear of American singers who invade the concert halls of London without due appreciation of the weight of British tradition, according to Reinald Werrenrath, American baritone, who has returned to New York. Mr. Werrenrath gave two recitals in England.

"The English are still rigid in their rules about recital programs," he says. "They will not tolerate anything of the light variety on a serious recital program, nor will they sanction the performance of even a very good ballad at a strictly art song recital. They make a decided distinction between ballads and art songs, without approving, condemning or comparing the two. The English

have that rock-bound feeling that there is a time and place for all things. This is possible over there where they have concerts devoted entirely to ballads and at such a concert, the very highest type of artist can sing a ballad without demeaning himself." Mr. Werrenrath has a kind word for the London musical critics.

"I followed quite regularly the writings of the London critics after the various musical events, and found these British penmen remarkable musical litera-

teurs," he declares. "They are consummate musicians, fluent and skillful writers who have not only a generous and apt way of expressing appreciation, but also a faculty of refraining from jumping down a man's throat, so to speak, because he sang something which did not appeal to them. They seem to make it a point of expressing their disapproval without attempting to make their own opinion the verdict of the English nation; a spirit of 'live and let live,' artistically speaking, which is highly creditable."

While in London Mr. Werrenrath spent much of his time searching for new material, although, according to his statement, the results were not entirely gratifying.

### Dearth of Good Songs

"I must say that I found a dearth of good modern songs in English, French and Italian. Looking over reams of music I noticed the general effort to be original; the tremendous unified attempt to say something startling. The result is merely the expression of an idea, without form or continuity. Many of the well known British composers are producing good things; men like Vaughn Williams, John Ireland and Frank Bridge. I had the pleasure of meeting Mr. Bridge and of going through many songs with him. His things have been done in this country, but rather spasmodically. They deserve a great deal more serious attention. He has something to say and is fortunate in saying it well. Several very delightful songs of his I am going to give in New York this season.

"Speaking of the ultra-moderns, among the many fine concerts I attended was the third of the Festival of Russian Music series, given by the London Symphony under Sergei Kussevitzy. Stravinsky's Symphony for Wind Instruments dedicated to the memory of Debussy was presented. Well, it was about the worst noise I have ever heard. It received very little applause and a tremendous amount of hissing. I had to agree with Ernest Newman that much of Stravinsky's music, which used to be original, is now only aboriginal. During the concert my attention was attracted to a pale, slight young chap wearing glasses, who was sitting in one of the boxes. At the close of the symphony just as I was about to ask my companion if he knew who the young man was, someone in the box pushed him forward in response to the half-hearted applause, and he bowed many times, for the audience applauded heartily when he appeared. Imagine my surprise to find that he was Stravinsky, whom I had always pictured as a much older and more aggressive type. My applause, as was that of the entire audience, was spontaneous and enthusiastic; not for the work we had heard, which was really too bizarre and meaningless, but for the man and for the splendid things he has done in the past. I am a great admirer, you know, of much that has come from his pen.

"Kussevitzy? A distinctive personality and I was glad of the opportunity to hear him conduct. It has always seemed rather odd to me that he should have been a double-bass virtuoso, and then developed into a symphony and choral conductor."

### Heard Handel Chorus

"One of the favorite singers of the English public is our own Marcia van Dresser. I attended one of her recitals and was delighted to notice the intelligent following which is so appreciative of her work. I also attended the Crystal Palace Festival and was fortunate in hearing the famous Handel Chorus of more than 2000 voices. They gave a superb performance for a chorus of this size. Clara Butt and Kennerly Rumford, who continue to hold a pre-eminent position in the English musical world, appeared as soloists. Mr. Rumford sang a patriotic song by Edward German, conducted by the composer, which was of particular interest. Among the acquaintances I was happy to renew was that of Plunket Greene whose invaluable art is explained so succinctly through his 'Interpretation of Song.'

"I really enjoyed my second season more than my first. I had a much better hall to sing in. It was smaller and more intimate in Wigmore Hall than in Queen's Hall where I made my former appearances. There is naturally a more friendly feeling between audience and

artist in a small hall; the mood is more pliable and the message easier to project. The concert halls were well filled in contrast to the theaters which suffered a considerable slump due to the cancellation of late evening trains to the suburbs on account of the coal strike. The usual daily trains took care of the afternoon and early evening recital goers."

### Tilla Gemunder on Motor Trip in Adirondacks

Tilla Gemunder, soprano, has started on a motor trip from New York to Albany. She will visit the Adirondacks and will return by way of the Berkshire Mountains, stopping off at several points of interest. Miss Gemunder will appear during the concert season of 1921-22 under the management of Annie Friedberg.

### New York Recitals Planned for Selim Palmgren and Mikki Jaernefelt

Roger de Bruyn is arranging recitals for Mikki Jaernefelt, the Finnish soprano, and Selim Palmgren, one of Finland's foremost composers and pianists. They will be heard at Aeolian Hall, on different dates in October. Mr. de Bruyn also announces that Ethel Newcomb, who is at her summer studio at Whitney Point, has revised the proofs of her book of the late Theodore Leschetizky, which comes from the Appleton press this fall.

Walter Damrosch, conductor of the New York Symphony, now in Europe, has left Paris with his family for Lake Como, Italy. Albert Coates, who will be Mr. Damrosch's guest conductor next season, is also in Italy, where he is spending his vacation at Lake Maggiore.

Mrs. Jean Whitcomb-Fenn, director of the New York Woman's Choir is in charge of the music at Lake Mohegan Training Camp, give a special course in chorus directing to prospective officers of the Girl Scouts.

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\*Albert Stoessel, Cond. of N. Y. Symphony summer concerts at Chautauqua, N. Y.—Also Cond. N. Y. Oratorio Society.



# Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department. Editor MUSICAL AMERICA.

## Says "Star-Spangled Banner" is Utterly Unfit to be Anthem

To the Editor of MUSICAL AMERICA:

In your issue of July 16, there is a letter from D. E. Jones in defense of "The Star-Spangled Banner." Since the introduction of Representative Linthicum's bill, there has been a veritable flood of correspondence in the press of this and other cities, both for and against the adoption of this song as our national anthem. As a musician and an American I would say that "The Star-Spangled Banner" is utterly unfit to be the national anthem. The poem was written from a spirit of hatred towards Britain; with this animus removed, the words lose their meaning, and the poem its excuse for existence. All who sing it, therefore, of necessity align themselves against the imminent union of the two great branches of the Anglo-Saxon family which is foreordained of God. The music, as is now well-known, was written to the words of a song entitled "To Anacreon in Heaven." This song was composed for the Anacreontic Society, of London, England, a group of convivial bacchanals. It was dedicated to a Greek disciple of Bacchus, and was sung in English taverns. One editor, even while defending "The Star-Spangled Banner," admits that it "reeks with wine, and is full of pagan spirit."

This nation, under God, was founded upon the principles enunciated by Christ Jesus. We are not a pagan nation, but essentially and fundamentally a Christian nation. Our motto is, "In God We Trust," adopted by Act of Congress in 1861 as the motto for our coins. It is impossible to express the ideals of America through the medium of a pagan song, which "reeks with wine." "The Star-Spangled Banner" was first sung in this country in a saloon in Maryland, by an actor. The first theater in which it was sung was burned down in 1873. These facts I obtained from Preble's "History of the Flag," which devotes a chapter to the origin of "The Star-Spangled Banner." Admiral Preble commends the song.

Mr. Jones attempts to defend "The Star-Spangled Banner" because of its assumed tribute to our Flag. The title of the song misstates the name of our Flag, which is officially the Stars and Stripes. Of it, Washington said, "We take the star from heaven; and its white stripes, separating the red field of the mother country flag, are symbols of liberty." In these words, Washington set forth the seamless robe of the spiritual symbolism of our Flag, the Stars and Stripes, one of the most powerful spiritual symbols on earth. Let none dare to rend its seamless robe, by robbing it of half its symbolism.

How very different is the atmosphere of this pagan song, saturated as it is with the spirit of hatred, drunkenness and worldliness, from the pure atmosphere in which our Constitution had its

birth. Benjamin Franklin, after some weeks of fruitless effort on the part of the delegates, reminded them that "Except the Lord build the house, they labor in vain that build it," and admonished them to humbly ask God's guidance. From that moment the Constitution took form. Of it, Gladstone said, that it is the most marvellous document which ever came from the pen of man. Washington, during its preparation, exhorted his compatriots in these words; "Let us raise a standard to which the wise and honest can repair. The event is in the hands of God."

America is a divine Idea, governed by perfect Principle. It is the imperative command of Christ that her ideals and her mode of expressing them be kept pure.

JAMES P. B. HYNDMAN.  
New York, July 15, 1921.

## More Whitman Settings

To the Editor of MUSICAL AMERICA:

My essay on Whitman published in MUSICAL AMERICA, May 28, resulted in some interesting correspondence, and I have been furnished with two more names of settings to Whitman words: Reed's to "A Clear Midnight," published by Schirmer, and Dr. Bairstow's "When I Heard the Learn'd Astronomer," published by Enoch of London.

In this connection I wish to thank Henry S. Saunders, of Toronto, Can., for his wonderful assistance in compiling the list of works in that essay. It was an oversight that his name did not appear at the time.

T. CARL WHITMER.  
Pittsburgh, Pa., June 22, 1921.

## Protests Against Change of Stadium Program

To the Editor of MUSICAL AMERICA:

It seems that the policy of changing the programs at the Stadium concerts in New York this summer is not fair to the persons who spend their money to hear them. A large number of minor changes have been made in the season's programs so far, many of which were excusable during the first and second week, when Mr. Hadley was busy getting his orchestra into shape.

But on Friday evening, July 22, the entire program was changed, with the exception of one item. Those who went to hear Dvorak's "Carnaval" Overture, Rimsky's "Scheherazade" and Richard Strauss's "Don Juan" heard instead the "Pathétique" Symphony and Ippolitoff-Ivanoff's "Caucasian Sketches." The one composition of the announced program that was actually performed on this occasion was Liszt's Second Hungarian Rhapsody.

In similar manner a new composition by Carl Busch, entitled "Negro Carnival" has been on Mr. Hadley's announced programs twice, but has not yet been played, the piece always disappearing between the time of the advance program and the actual program. It is announced for Saturday evening, July 23. We hope it will not be taken off again.

It would be far better to announce no programs than to change them as has been the policy so far. Persons who go to the Stadium concerts choose the programs that interest them, and to offer

them the "Pathétique" instead of "Don Juan" of Strauss is hardly fair.

MUSIC LOVER.

New York, July 23, 1921.

## More Anent the Anthem

To the Editor of MUSICAL AMERICA:

One who signs himself as "An American Musician" writes at length, in MUSICAL AMERICA's Open Forum of June 25, protesting against "The Star-Spangled Banner." As Senior Music Director of the United States Army Recreational Music Department, I would like to offer a few observations concerning this stirring melody.

"American Musician's" explanation concerning the origin of the tune is undoubtedly correct, though personally I am inclined to believe that less than 10 per cent of the American people know that it was originally a drinking song, and probably have never taken much trouble to find it out. One thing is certain: it will never be used as a drinking song again, for it has taken its place with "The Marseillaise" and other stirring songs that have helped men to carry on, and to make history. I believe that if it were put to a popular vote, with every man, woman and child registering a ballot, that the "Star-Spangled Banner" would win over any other suggested national anthem by a ratio of five to one. Some time since, Mrs. Kimsey and I assisted in the Flag Day Exercises in the Community House, Balboa, Canal Zone. It so happened that the Spanish battleship Espana, was in drydock in that port, and the ship's band assisted in the program. Closing the program the great crowd stood while this excellent band played "The Star-Spangled Banner." Later I talked to veteran Spanish musicians in this band, who were prisoners of war in '98. That crowd represented the best of the 20,000 American citizens of the Canal Zone. Did one in that audience think for a moment that our dear old "Colors" was lacking in sentiment of the right sort or deficient in moral tone or dignity?

It is quite true that the closing stanza expresses decided views in regard to England. But our troubles with England, as far as expressed in the song, ended a hundred years ago, and now the younger American, in reading or singing these words, does not consciously think of England in particular, but of any nation, or people, who would deal unjustly with the "Land of the Free, and the Home of the Brave." Besides, in my own career of four years as Army Music Director, I do not remember hearing all the verses sung. It is rare indeed if more than the first two are used.

Hasten the day when "The Star-Spangled Banner" will be the official national anthem, though, like my friend, Geoffrey O'Hara, I believe that the House and Senate will have some job to sing it unless they have full organ or brass band accompaniment, unless it is transposed from B flat to A flat. All Army music directors learned pretty thoroughly that the untrained male voices of America cannot sing F above middle C actual pitch with any certainty. Adding female or children's voices to the male ensemble in sufficient amount will raise the pitch a tone higher.

HOWARD WADE KIMSEY,  
U. S. Army Music Director, Panama Canal Department.  
New York, July 20, 1921.

## The Ear in Voice Training

To the Editor of MUSICAL AMERICA:

In his letter in the issue of MUSICAL AMERICA of July 16, Arthur L. Manchester touches upon a point in voice training which, obvious as it may appear,

is nevertheless a problem of baffling intricacy. It is at once simple and complex; simple to him who has the natural gift, and complex and indeed often incomprehensible to him who has it not. Mr. Manchester refers to the ear as applied to voice training, and thereby opens the whole question at the bottom.

By intimating, however, that this fault lies entirely with the teacher, he states only half the truth. It is true that teachers are too often poorly equipped aurally, but far too many students with "bad" ears are trying to learn how to sing. How is it possible for pupils with bad ears to become teachers with "good" ears?

Fundamentally, the "quick ear" is the property of the innate intelligence whose seat is in that portion of the brain which, from birth, governs the functioning of the vital organs. That is to say, the gift of this faculty exists from birth. Coupled with a requisite conscious mentality, this initial gift can be educated. When properly educated or trained, it becomes subservient to the judgment of the conscious mind.

But this is only possible when it is understood that through the natural gift of the "quick ear," innate intelligence co-ordinates muscles (pitch, color, intensity) to produce accurately what the ear calls for. In violin playing, the subconscious response is in the trained fingers and bow-arm; in piano playing, in the various touches of finger, arm and manipulation of pedals as dictated by the artistic ear. Carrying this principle to the logical end, it covers the whole realm of music.

The gift of absolute pitch, that is, the ability to name any note off-hand, is of dubious value. Accurate relative pitch is absolutely essential. In teaching singing, there must be two voices and two pairs of ears, the teacher's and the pupil's. "It takes two to tell the truth, one to speak it, the other to hear it," Thoreau said.

If, as Mr. Manchester points out, the wrong effort is apparent in the tone, it is obvious that the teacher cannot detect the precise nature of the error unless he knows by actual experience. He must be a good singer, must have mastered all details of technique, must have trained his own ear to the fine point where it can detect the error in technique.

If there is any other way to train the ear except by listening, I have not heard of it. If the training of the voice must be accomplished through the ear, it is surely not too much to ask that the teacher be able to demonstrate in the concrete whatever he presents in the abstract.

Imitation is one of the ready tools of the "quick ear" and the "quick ear" will know how to make use of it. Its greatest danger lies in the lack of judgment by the pupil, for he may easily be persuaded by the charlatan that he is a worthy example to emulate. But re-education is not by any means an impossibility to the "quick ear." There are very few successful singers who have not had to submit to it.

BERNHARDT BRONSON,  
Wisconsin College of Music,  
Milwaukee, July 19, 1921.

Cyrena Van Gordon is preparing programs for a six-week concert tour in early October. She will also learn several new rôles for her appearances with the Chicago Opera.

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## Erika Morini as a Psychoanalyst Sees Her

André Tridon, Noted Exponent of the New Science, Tests Young Celebrity of the Violin—Advances Theory of Defective Hearing in Childhood as Explanation of Exceptional Development

In this article some account is given of an examination by André Tridon of Erika Morini, the sensational young violinist, who made her American debut last season. Mr. Tridon, authority on psychoanalysis, is a follower of Adler in the theory of "organ inferiority" as an explanation of genius. In an interview published in MUSICAL AMERICA on Feb. 12 last, Mr. Tridon expounded at length this theory. In line with the statements then made and of particular interest to musicians are his conclusions on Miss Morini.—Ed., MUSICAL AMERICA.



Erika Morini

THE theory of "organ inferiority" advanced by eminent psychoanalysts as an explanation of the development of extraordinary gifts in man has proved especially interesting to musicians. There has been many a genius in music to exercise the inquiring mind, and many a musical genius has been quoted in substantiation of the theory of Adler and other psychoanalysts. Prior to her departure from America after her first startling tour, Erika Morini, the girl violinist, was examined by André Tridon, psychoanalyst and author of several books on psychoanalysis. Mr. Tridon holds that the young musician proves again the soundness of the idea of "organ inferiority" and the unconscious reactions it sets up.

Erika Morini, declares the authority, possesses the certain signs of genius, and he explains that one of the reasons why she became a genius of the violin was that when she was very young her hearing was defective. Opposed to this explanation

is the opinion of the girl's teachers, parents, auditors and critics who have unanimously stated their belief that it was not a defect but an extraordinary power—a thorough understanding of the real significance of the compositions she plays—that made her a remarkable interpreter of works ordinarily beyond the comprehension of a girl still in her teens.

The defective hearing theory, according to Mr. Tridon, is simple enough. A man with weak biceps, for instance, who is not hampered by any psychic handicap and is endowed with strong, sound egotism, exercises until his muscles are strong. The chances are that he will exercise until he has stronger biceps than the man who was fairly well off to start with, and therefore has never exercised. The same thing happens unconsciously if an impairment of the senses exists. Before we are aware of the fact that we have weak eyes or defective hearing, nature takes a hand. Unconsciously we protect and exercise the weaker organ. Gradually it grows stronger. Ultimately it may become abnormally fine. Our eyes become extravagantly sensitive to color, our ears to sound, and with these marvelously developed organs we can become painters or composers.

It doesn't always happen. But it is a startling circumstance that Beethoven was deaf, that Mozart, Schumann and Bruckner and many other composers had some defect in their hearing when they were children or even later. Demosthenes, the greatest orator of antiquity, stuttered as a child. The eloquent Moses, according to the Bible, had a heavy tongue. All genius, says André Tridon, following Adler, results from a defect which is overcome unconsciously. A weak child is not always a tragedy in the home; its very defect may be the beginning of genius.

The examination of genius goes beyond this one point. Erika Morini confesses that she always liked history and hated mathematics. Perfectly normal! Quite so, says the new science, because it is a sign of genius to be dissatisfied with things as they are, with the hard rules of logic. Genius often loves to fly off into the freedom of the past or to some more perfect world of art. Erika Morini's playing is an escape from the harsh reality of every-day life. That is why she carries her hearers away from actuality.

A favorite test in psychanalysis is the "word test" in which the examiner pronounces a word and the subject replies with the first word that comes to mind. Usually the reply is a clue to something in the subconscious mind of the subject. Erika Morini's response to this test was characteristic. In an unusual number of cases she threw back the antithesis of the word given, such as "black" for "white," "young" for "old." According

to Tridon this is an unconscious example of the habit of genius to resent interference from the outside. Genius is itself, and will not let the world impose on it. Carried to an extreme it means lack of balance, usually called temperament. In a thoroughly healthy person like Miss Morini, it means independence and self-confidence.

On the platform and at home Miss Morini displays an abundance of energy and vitality. She never walks if there is room to run down the hall. The power in her movements as she plays, the rhythm of her body, all indicate health. She is young, dark-haired, dark-eyed, olive-skinned. "I have always lived like other girls of my age," she says, "except that I play the violin." She knows nothing of the explanation which science makes of her genius. If she is a medium, she is an unconscious one.

Science says that all of the real things in us are unconscious. Tridon goes even farther and says that our real personality is our unconscious one, for conscious states are fleeting and almost negligible. He attributes Erika Morini's originality to the fact that she never went to school and that therefore her mind was not filled with stereotyped, trashy notions by the average teacher. P. A.

### NEW HALL PLANNED BY TRENTON ORGANIZATION

Clubs Unite and Appoint Committee on Calendar of Events to Obviate Clash of Interests

TRENTON, July 25.—A new organization has been formed here under the title of the "Committee on Calendar of Events." It is a civic organization, including most of the clubs, musical and otherwise, in the city. The objects of the committee are to arrange a calendar for Trenton through which may be avoided conflicts in dates and duplication of events; secure better co-operation among the various clubs of the city to insure the success of any event undertaken by a member club, and to create organized effort toward a common civic purpose.

During the past years, much annoyance has been experienced by many of the clubs, because after a date for a concert, lecture, or public meeting had been set by one club, it was frequently found that another club had decided on the same date for a conflicting event, with the result that there was only a meager attendance at each.

One of the most important aims of the committee is the building of a Music Temple or auditorium which will accommodate large audiences. Catherine M. Zisgen, supervisor of music in the public schools, is chairman of the committee, and Mrs. Katherine B. Greywacz, president of the Business Women's Club, is the secretary. H. T. M.

### Seek Piano to Aid in Cure of Psychopathic Cases in Bellevue Hospital

Authorities of Bellevue Hospital, New York, have issued an appeal for the donation of a piano to be used for the entertainment of male psychopathic patients. In an open letter, Marion R. Taber, Secretary-Treasurer of the Occupation Committee of the institution, has pointed out the value of music in this class of cases. About 150 men pass through the psychopathic ward every month.

### Boston Has Extra Series of Band Concerts During Hot Spell

BOSTON, July 25.—Besides the regular series of concerts which the City of Boston conducts at various parks on Sundays during the summer months, additional municipal concerts are given twice daily on Boston Common every week-day except Monday, from July 5 to August 6. These concerts are held at noon and in the evening, and are of

about two hours' duration. The Boston Band conducted by Walter Smith has been engaged to play for these week-day concerts. A feature of the attendance at the noon concerts is the large number of working folk and shoppers attracted from the department stores near-by, while the evening concerts regale those who remain in town during the summer evenings. H. L.

### ITHACA CONSERVATORY PROVIDES NEW COURSES

Record Attendance Indicated for Fall Term—Herbert Witherspoon Added to Faculty

ITHACA, N. Y., July 26.—Nearing the conclusion of the most successful summer instruction sessions with an attendance three times as large as at any similar term, the Ithaca Conservatory of Music and associated schools are preparing for the opening of the fall term, which from present indications will be unprecedented in enrollment and scope of study courses offered.

That the forthcoming fall term will be a banner one for registration is indicated by the fact that approximately one hundred inquiries a day from prospective students are being received by the registrar.

It is estimated that the attendance for the fall term, which begins on Sept. 22, will be 50 per cent larger in all departments than ever before. To accommodate the students two newly acquired dormitories will be thrown open.

The registration is apportioned among the following departments: piano, voice, violin, the Academy of Public School Music, the School of Lyceum Training, the Williams School of Expression and Dramatic Art, the School of Physical Education, the Martin Institute for Speech Correction, the School of Piano Tuning and the preparatory school. Additional courses are to be offered in organ, cello, band instruments, mandolin and guitar, musical history, orchestra, conducting, painting, sculpture and folk dancing.

Considerable interest is being manifested in the new Ithaca School of Physical Education, and the newly established Martin Institute for Speech Correction which will be headed by Dr. Frederick Martin. Herbert Witherspoon, teacher of voice, will be a noted addition to the Conservatory of Music's faculty of master artists, beginning with the fall term. A busy program has been mapped out also for Otokar Sevcik, master violin pedagogue, who has been granted an extension of leave by his government to remain a member of the local faculty for six more months.

Arthur C. Chesley, a member of the People's Liberty Chorus, L. Camilleri, conductor, has written the words and music of a part-song for mixed chorus entitled "Sunshine," which has recently been published. Mr. Chesley is not a professional musician but a business man who sings in the chorus which Mr. Camilleri trains and conducts.

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## Music Hour in Schools to Be Made Interesting as Well as Instructive



Music Teachers and Supervisors Attending the Eastern Summer Session of the American Institute of Normal Methods at Lasell Seminary, Auburndale, Mass., Where an Intensive Course in Music Pedagogy Has Become an Annual Feature

BOSTON, July 25.—For music teachers and supervisors who desire training in the essentials of their profession with a minimum expenditure of time and expense, the American Institute of Normal Methods conducting summer courses in music pedagogy, presents unusual opportunities. There are two branches of the Institute,—a Western Session at Northwestern University, Evanston, Ill., and an Eastern Session at Lasell Seminary, Auburndale, Mass. Both branches are under the direction of Osbourne McConathy, Director of Music, School Music Department, Northwestern University. Founded thirty-one years ago, the American Institute now numbers among its alumni over one thousand supervisors of music in the schools of the country.

According to Charles E. Griffith, Jr., of the faculty of the Eastern Summer School, the educational achievement of the school is due in great part to the recognition of the principle that the modern child will respond to music training more readily when it is presented in a stimulating fashion. Until quite re-

cently, public school training consisted of dry technical exercises and the singing of certain stock songs. With these perfunctory respects paid to the Muse, the attention of the pupil was then turned to more "practical" subjects.

That the music hour can be made interesting as well as instructive in technical details is the contention of the American Institute of Normal Methods. The music supervisor is given to understand the importance of the educational principles underlying the presentation of the subject in the schoolroom. The psychology of music, together with a study of the relation of music to the other subjects in the curriculum, is also stressed, so that the student is assured of a real pedagogical foundation. For special instruction in psychology in teaching music, Henry T. Moore of Dartmouth College, has been engaged to give a course of five lectures during the term this summer.

The Institute has adopted as its basal series the "Progressive Music Series," representing the latest and best thoughts in psychology and pedagogy as related to public school music. It is based on the

principle that a feeling for music should first be created and that not until this has been established should the theory of music be developed. This series demonstrates the "pattern" song method with its simple themes and structure, which lend themselves easily to technical discussions of form and thematic treatment. Musical thinking is thus pleasurably induced, and further technical matters of time, tone, and theory may then be undertaken. This method of stimulated interest followed by technical discussion has been approved and accepted by both the Eastern and National Supervisors of Music.

Besides courses illustrating the above methods and their practical application in the class room, the Institute's curriculum consists of courses in harmony, ear-training, sight-reading, music appreciation, chorus singing and conducting, lectures on high school methods, a course on the practical problems of organizing and drilling school orchestras, folk dancing for its recreational value and rhythmic stimulation, and a round table discussion in the nature of an informal exchange of opinions and experiences.

The American Institute does not attempt to compete with university summer schools which give similar courses along more extensive lines. For the benefit of those students who come to the Institute and who desire further academic training, the school has effected a co-operative arrangement of credits with Boston University. On this basis the students at the Institute and post-graduates are encouraged to take morning classes at the Institute and afternoon classes at Boston University.

The training is comprehensive, and in order to insure a thorough assimilation of the subject matter taught in the three weeks which constitute the summer session, intensive methods of study are adopted. Daily work commences at eight in the morning and is not over until late in the afternoon. A certificate is issued to students who complete the work of each term, and a diploma is granted at the successful completion of three summer sessions.

H. L.

### RAYMOND WALTERS NAMED DEAN OF SWARTHMORE

Music Educator and Author Leaves Lehigh University—To Continue Work with Bach Choir

SWARTHMORE, PA., July 26.—Raymond Walters, registrar and assistant professor of English at Lehigh University, has been appointed dean of Swarthmore College to succeed William A. Alexander, who resigned to go to Indiana University. Announcement of the appointment was made by the board of managers on July 22. Following graduation from Lehigh in 1907, Mr. Walters engaged in newspaper work for four years and thereafter served at the university. During the war he was a captain in the army and registrar of the Field Artillery Central Officers' Training School at Camp Taylor, Ky., which had an enrollment of 14,000 candidate officers. The system of registration he developed was adopted for all field artillery schools in this country.

Dean Walters is the author of two books and of sixty magazine articles on educational and musical subjects. As secretary of the American Association of Collegiate Registrars he made a study of the collegiate grades of eminent engineers which attracted wide attention.

Dean Walters is a member of the executive committee of the Bach Choir of Bethlehem, and managed for Charles M. Schwab the four concerts of the choir in New York City as guests of the steel master. With the hearty approval of the authorities of Swarthmore College,

he will carry through his promise to Edward W. Bok to take charge of the appearance of the Bach Choir in Philadelphia on Nov. 5, when the choristers will sing in the Academy of Music under Dr. J. Fred Wille.

Dean Walters and his family will take up residence at Swarthmore the latter part of August.

### HEAR MANUCY WORKS

Piano and Vocal Compositions Performed at Jacksonville Music School

JACKSONVILLE, FLA., July 25.—A group of original works for piano and voice by Howard Manucy, a young musician, whose compositions already show signs of maturity and finish, were given at a concert at the School of Musical Art on July 15.

The piano numbers included "The Dance of Hate," originally an orchestral composition; "Twilight Fancies," "Gardens of the Moon," and "Uncle Remus." "Li'l Boy," a vocal number, was sung by Grace Hilditch Watson.

The compositions are all written with modern harmonies and progression, but with due respect to form. New and interesting rhythmic figures were used giving an effect of freshness and spontaneity. This is not the first performance of Mr. Manucy's work, one of his orchestral compositions having been given at the MacDowell Club, New York.

Citizens Sponsor Concert for Benefit of Band in Massachusetts Towns

SHELBOURNE FALLS, MASS., July 26.—The combined bands of Greenfield, Turners Falls and Shelburne Falls were heard in concert on the Arms Academy campus on the evening of July 19. As the town officials at their last meeting made no appropriation for the maintenance of the band, the joint concert was sponsored by leading citizens to enable the organization to continue its musical activities.

Hartford Symphony Conductor on Vacation

HARTFORD, CONN., July 26.—R. H. Prutting, conductor of the Hartford Symphony, and a well-known organist, has taken a cottage with his family at Hammonasset Beach for the summer.

### BRIDGEPORT CHOIR CONCERT

Germania Singing Society Celebrates Winning of Saengerfest Prize

BRIDGEPORT, CONN., July 25.—The Germania Singing Society recently celebrated the winning of the second prize at the State Saengerfest by a musicale and reception. The chorus numbers sixty members. Members of the Stamford Liedertafel were guests, and Carl Neuendorf, president of the Stamford body, presented the local chorus with a bouquet. Charles Axman, president of the Germania Society, delivered an address.

Paul Tidden, pianist, of New York, gave a recital at the Southport Library on July 12, donating his services for the benefit of the Library fund. E. B.

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## MUSIC EDUCATORS SELECT NASHVILLE

Supervisors' Conference Will  
Be Held in Southern  
City in April

EMPORIA, KAN., July 25.—Frank A. Beach, newly elected president of the National Music Supervisors' Conference, has made public the unanimous decision of the executive committee to hold the next annual conference at Nashville, Tenn. The date of the conference is still undetermined, but a tentative date is given as the week of April 24.

Mr. Beach has recently returned from Nashville, where he was assured of the heartiest co-operation of all interests in the Southern city. The Nashville Chamber of Commerce and other civic organizations are a unit in welcoming the convention, and the heartiest possible co-operation has been promised by the educational institutions (including Peabody College, Vanderbilt University, Ward Belmont and the public schools music department) and the nearby South, in honor of the coming visit of the educators.

Mr. Beach has ascertained that there will be satisfactory hotel accommodations. Four large hotels have guaranteed a list of rooms, with a stated scale of prices, which will be held for conference visitors until three days before the meeting. Those who send in advance registrations will be assured of courteous treatment. Several other smaller hotels will also hold rooms for the conference visitors.

Headquarters for the conference will be at Peabody College, where Dr. D. R. Gebhardt has charge of the department of music. Here the conference will make use of the social and religious building, which has an auditorium with a seating capacity of a thousand, with complete convention accommodations. The evening concerts will be given in a large auditorium, which seats over five thousand.

Visitors will be given an opportunity to observe the work done in the city schools under Milton Cook, supervisor, and the work of the demonstration school at Peabody under Dr. Gebhardt, and neighboring cities will doubtless send representatives to the conference. Concerts will be given during the evening by prominent artists, still unannounced, and a concert is promised by Fisk University.

There will be interesting side trips planned, as Nashville is in the immediate vicinity of many historical points, including places prominent in the life of Andrew Jackson, Lookout Mountain and Chattanooga, and other points of interest. Invitations have been received from

civic organizations and private citizens of the Southern city to a banquet and other social events. Local success seems certain, as efficient handling of affairs is assured through the co-operation of Dr. Gebhardt and Mr. Cook. H. G. K.

## SAN FRANCISCO BIDS LEMARE FAREWELL

Tribute Paid to Organist Before  
Departure for  
Portland, Me.

SAN FRANCISCO, July 23.—Before an audience which filled the Exposition Auditorium, Edwin H. Lemare, for six years municipal organist, gave his farewell recital on July 19, before departing for Portland, Me., where he will assume a similar post. The concert was a testimonial of the esteem in which Mr. Lemare is held by music-lovers of the community, and was arranged by Mayor Rolph and the members of the Board of Supervisors friendly to the musician. The mayor has been a staunch champion of the municipal organist in the political fight which resulted in the passage of a charter amendment which fixed the fee of the organist at \$100 per concert, forcing the remuneration down to a point which prevented Lemare from re-accepting the position.

An attractive feature of the program was Mr. Lemare's improvisation on a theme of three bars, submitted by a member of the audience. "At Close of Day," written by Lemare and dedicated to Mrs. James Rolph, wife of Mayor Rolph, was given; also Bach's Fugue in G Minor and the "Quis est Homo" from Rossini's "Stabat Mater." Charles Bulotti, tenor, sang a "Dream Song," written by Charlotte Lemare, wife of the organist. The Handel Largo was played with Thornestein Jensen, violinist; Alvira Swain at the harp, and Mr. Lemare at the organ. The balance of the program consisted of numbers from Schubert and Gounod. Joseph Redding, local composer, was represented by a "Serenade" played by Mr. Lemare. In "Bells of Rheims," by Lemare, sung by Mr. Bulotti, Mrs. Lemare was at the organ and her husband at the piano. The Gounod "Ave Maria" was played by Mr. Lemare at the organ; Thornestein Jensen, violinist; Max Amsterdam, cellist, and Alvira Swain, harpist.

Elsie Cook Hughes, exponent of the Tobias Matthay method, is conducting a summer course for teachers and advanced students of the piano in San Francisco.

Sascha Jacobinoff, Russian violinist, was soloist with the California Theater Orchestra on July 17. Herman Heller conducted the orchestra. Jacobinoff's playing of the Tchaikovsky Concerto in D was marked by fiery earnestness. The orchestra played numbers by Friml, "En Bateau" by Debussy, "Coronation March" by Eilenberg and other numbers. MARIE HICKS HEALY.

### Moszkowski Fund Reaches \$3,040

Donations this week for the Moszkowski fund were as follows:

Previously acknowledged.....	\$2,946.50
Helen G. Steele Music Club, Sedalia, Mo.....	5.00
Isabelle Shiebler, Bloomfield, N. J.....	25.00
Musical Society, Denver, Col.....	25.00
John H. Ingham, Philadelphia.....	3.00
Mrs. Victor Ehling, St. Louis.....	5.00
Helen S. Rickard, Riverside, Cal.....	5.00
David Stanley Smith, New Haven, Conn.....	5.00
Mrs. Bee Fleishman and sister.....	20.00
Total.....	\$3,039.50

### Altus Choral Art Society Aids in Opening of New Auditorium

ALTUS, OKLA., July 18.—The new auditorium at Altus, Okla., was formally opened with a program under the direction of the Altus Choral Art Society.

SAN FRANCISCO, CAL.—Marion Ramon Wilson, San Francisco contralto, is making a successful recital tour in the Northwest. Miss Wilson is the daughter of Mrs. Ramon Wilson, former president of the Century Club, one of the leading women's organizations in San Francisco.

## SEATTLE SUMMER CLASSES CROWDED

Interest in Presentation of  
Good Music Shown by  
Picture Theaters

SEATTLE, WASH., July 22.—The middle of July finds the summer schools under way with capacity classes at the University of Washington and the Cornish School, as well as at private studios.

Sergei Klibansky, vocal teacher, opened his second annual master class at the Cornish School with a full schedule on July 18. Mr. Klibansky is located for the summer at the Hotel Sorrento. In the contest for the scholarship he offered there were twenty-five competitors. None of his former students were allowed to enter the contest, and the scholarship was awarded to Sydney Allison, a baritone twenty-two years of age, who has been a pupil of Mrs. Kuria Strong, voice teacher at the Washington State College at Pullman. Mr. Allison's voice is of fine quality and exceptional in range.

"The Wayfarer" pageant, with its

chorus of three thousand voices, has completed its rehearsals prior to the production on Saturday, July 23. The advance sale of this pageant indicates that the patronage is to be very large.

Among the changes that are announced in the principal churches the resignation of Judson Waldo Mather, who has been organist of the Plymouth Congregational Church for the last eight years, is noted. Charles Demorest, organist at the First Church of Christ, Scientist, is also giving up his position.

Awakening interest in the presentation of good music is manifest in several of the large motion picture houses. At the Coliseum Theater, a forty-four piece orchestra is led by Arthur Kay, and an hour's program of symphonic music is given every Sunday noon. The soloist on July 17 was Tosca Berger, a violinist of Vancouver, B. C. At the Clemmer Theater J. Frederick Stone, tenor of Spokane, is filling a two weeks' engagement.

Among the visitors of the past week was Gordon Soule, pianist of Portland, Oregon, who is to study in Paris and other cities in Europe. D. S. C.

## MAKE CHANGE IN PORTLAND FACULTY

Appoint Poole 'Cello Teacher  
at Ellison-White Conserva-  
tory — Local Events

PORTLAND, ORE., July 23.—Christian Poole, a member of the 'cello section of the Portland Symphony, has been appointed 'cello instructor at the Ellison-White Conservatory of Music to take the place of Richard Montgomery, who recently resigned, and who will enter Harvard in the fall.

An important event of the closing season was the piano recital by students of Marie A. S. Soule and Gordon Soule in Lincoln High School Auditorium. The assisting artists were Inez Chambers and Clara Stafford, violinists; Elsie Ray Worden, 'cellist, and members of the Etude Club Orchestra.

Students participating were Elizabeth A. Bramson, Mollie Spivar, Mollie Krichevski, Mary Alleen Martin, Alice Follett, Harold Soule, Elizabeth Martin, Cleo King, William Roblin, Mollie Dubinski, Alice Raymond, Lillian Sontag, Irene Kaufman, Belle Fox, Ray Goodman, Dorothy Hawkins, Bernice Latimer, Donna Roblin, Hazel Weinstein. The feature of the entire recital was Gordon Soule's interpretation of Liszt's Hungarian Fantasy, with Miss Soule at the second piano. Other interesting numbers were given by an ensemble of members of the Etude Club Orchestra including Clara Stafford, Helen Hale, Marian Mustee, Edith Turner, Elsie Worden, Helen Burke, L. Burke, Inez Chambers, Bernice Latimer, Ruth Parsel, Patsy Neilan, Loren Ainslow, Harry Hillard, T. E. Bartholemew, Francis Baranger, Harold Soule, Paul Mahoney, Jack Dundore, Alvin Ackley, Gordon A. Soule, Ray Goodman, Philip Silver and Marie Soule, director.

Miss Soule and her nephew, Gordon Soule, left this week for New York to sail on the *Adriatic*, Aug. 2, for Europe, where Mr. Soule is to continue his piano studies. Miss Soule, one of the principal instructors in piano in the Pacific Northwest, is also a talented soloist and plans to resume concert work in Europe, where she received her musical education.

At the recent Pacific Coast Ad Club convention held at Tacoma, Wash., the Portland Women's Ad Club Octet, composed of Goldie Peterson, Gertrude Porter, Eunice Parker, Blanche Berrith, Stanton Ruth Lange, Marie Dooley, Marguerite Benninghoff and Esther Collins-Chatten, with Mrs. J. Wolcott as accompanist, achieved marked success. A silver cup was presented to the octet for its artistic work. The organization is conducted by Mrs. Rose Coursen Reed of this city.

Mrs. Frances McElwee MacFarland of New York, one of the principal workers

in the Greenwich House Music School there, was a Portland visitor this week and was tendered a reception by a number of Portland musicians.

Mrs. Jane Albert, soprano, for several years head of the vocal department of the School of Music of the University of Washington, has resigned her position and with Mr. Albert has returned to Portland, where she will make her permanent home. Mrs. Albert has been re-appointed to her former position of soprano soloist in the choir of the Westminster Presbyterian Church. She was for years a leading member of the Portland Opera Association and expects to resume her activities with the organization in the fall.

Albert Creitz, a prominent member of the first violin section of the Portland Symphony, will leave soon for New York, where he plans to study during the coming season, after which he expects to go to Europe for three years, making Paris his headquarters. I. C.

## CALIFORNIA OPERA CLOSSES

Lack of Attendance Proves Undoing of  
Stewart Forces in Los Angeles

LOS ANGELES, CAL., July 23.—The California Opera Company, managed by W. G. Stewart and conducted by Hans Linne, has again relapsed into somnolence owing to the apathy of the public. It recently gave performances of "The Firefly," "Mikado" and "The Fortune Teller." The out-of-door attractions of Los Angeles and the glories of the Elks' convention were too much for it. It is to be hoped it may be revived with sufficient backing to see it through the "starvation period."

Alice Marion Greer, formerly of Boston, has located in Los Angeles, where she will teach, and will probably occupy an organ position. The Zoellner Quartet gave a recital on July 12 as one of the concert series given by the College of Music of the University of Southern California in its new assembly hall.

Arthur Farwell has charge of the music at the religious play, "The Life of Christ," which is being given for the second summer at "The Bowl" in Hollywood. He has an excellent chorus and orchestra and the music this season is a real attraction. W. F. G.

### James Hamilton Howe in Recital

SEATTLE, July 18.—James Hamilton Howe appeared in a recital of his own compositions at the residence of Justice M. Mathews on July 10. He was assisted by Mrs. H. William Jack, soprano; Mme. Mary Louise Clary, contralto; Myrna N. Jack, violinist; Mead French, 'cellist; J. B. Carmichael, tenor; Frank Moulton, baritone, and W. A. Worth, bass. Mr. Howe gave several numbers from the "Olympic" Suite, and group of sacred songs, sea songs, "A Night in the Woods" and "Summer Songs."

### Beecham Invites London Public to Support New National Opera Company

The British National Opera Company, the new organization which is being floated in London with Sir Thomas Beecham at its head, and which plans to give an annual opera season in the British capital, consists largely of members of the former Beecham company. Its aim is to produce opera on a co-operative basis. According to a copyrighted dispatch in the New York Times, it has the backing of men of position and wealth but it is also appealing to the public to subscribe £40,000 in shares of as low denomination as £1. A meeting was held recently in Queen's Hall, at which it was explained that the company would produce in English the best operas of all nations, and intended in particular to encourage British musical art. It has the opportunity to buy at a low price the full productions, including scenery and costumes, of the former Beecham company.

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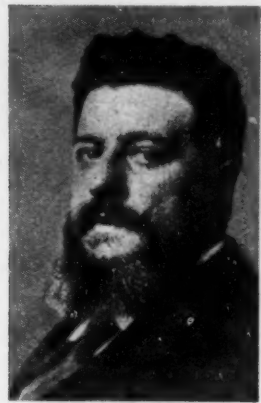
# LECTURES



# New Music: Vocal and Instrumental

## Some Piano Pieces by Rhené-Baton

The name of Rhené-Baton, the distinguished conductor of the Paris "Concerts Padeloup," is one honored among modern French composers; he has works in most of the larger and smaller forms to his credit. His new piano pieces, "Dans le Style Rococo," and a Ballade in A Flat Minor (Paris: A. Durand & Fils), are interesting examples of their kind. The three numbers included under the general title of "Dans le Style Rococo" are clever, impressionistic bits: the "Romance sentimentale," simple to play, seems far too subtle and elusive, however, to justify the implication of its title; but the "Menuet vieillot," written on three staves, with a delightful bagpipe trio, is nicely chiselled; and the "Sérénade baroque" a very effective thing, pianistically, though quite removed from the obvious. The Ballade, Op. 22, is a more serious composition in extended form; brilliant, it develops with genuine inspiration a motto of Verhaeren's: "La vie, elle est là-bas, violente et féconde, Qui mord, à galops fous, les grands chemins du monde." It should furnish a fine number for the recital program.



Rhené-Baton

Few could be regarded as better qualified than Mortimer Wilson to write and compile the more than ordinarily valuable and authoritative progressive studies in the technic of the orchestral instruments which he has published under the title of "Orchestral Training" (J. Fischer & Bro.). The work, which is supplemented by collated exercises and études drawn from classic and modern musical literature, is complete in five grades, and comprises a "Score Manual," and separate parts for the strings, wood wind, brasses and percussion. Mr. Wilson's idea has been to supply a training course for elective study in preparatory and finishing schools. The fact that much of the school orchestra work done in the United States has been unsystematic makes a study system such as his is, all the more necessary: for it is so conceived as to build up orchestral ensemble work in a logical and thorough way; and it is probably the first publication that solves this problem in a practical manner. It is based on the theory (one which rules the rehearsing of the great symphony orchestras) of section work and study, before ensemble playing. "Orchestral Training" takes up the instruments of the orchestra by sections, beginning with the strings. As these are the foundation of the orchestra, the violins are first introduced in unison, duo and trio ensemble, to which the piano is finally added. Next, in order, come viola, violoncello and contrabass, culminating in the string quintet with piano. The wood wind, brass, and percussion instruments are then introduced and combined in the same manner. Although the other sections follow after the strings in the course, work may be commenced on the wood wind and brasses before the study of string material has been concluded. Each section is complete in its technical material—exercises and études, collated with pieces for various instrumental combinations, analyzed and fingered in such wise as to insure the greatest progress for the individual player and the orchestral ensemble as well—and when separate courses are pursued at the same time, the instruments may be brought together as indicated in the teacher's "Score Manual." Mr. Wilson has arranged his course in accordance with the average length of the student's school period—two and a half years—and each grade has been planned to cover the work of one semester. The teacher, however, can vary this plan as conditions may determine. What is especially admirable about Mr. Wilson's work is the direct and practical way in which he has handled a branch of music study—the school orchestra—which has been largely looked upon with disfavor

because of the absence of just such a work as "Orchestral Training," one calculated to standardize it, some real method of development which would be neither too complicated nor yet too superficial. This work seems to keep an even balance, and its influence should be felt immediately wherever it may be used.

"Fiddlers Four," a supplement to "Orchestral Training," is an excellent collection of pieces old and new, which Mr. Wilson has harmonized for four part violin chorus, and which is published under separate cover.

## A Choral "Faust"

The score of "Faust" (C. C. Birchard & Co.), which Frederic Manley and David Stevens have adapted textually from the original French libretto and whose music Harvey Worthington Loomis has abridged and adapted from Gounod's original opera, is one that reflects credit on all those concerned in making the mutations. It is one of the most delicate and difficult things in the world to rearrange for choral concert performance, a work originally scenic and for the use of amateurs instead of professionals, and yet to keep the spirit and atmosphere of the original. And this last is just what Messrs. Manley and Stevens and, in particular, Harvey Worthington Loomis, have succeeded in doing. Gounod's opera is really there in its essentials, though some of the more difficult scenes have been dropped; and while entirely feasible for choral performance with soloists, it is practicable for the stage with a non-professional cast.

Mr. Loomis has been particularly successful in his very clever and beautifully worked out assignments, in several instances, of themes which in the original appear in the instrumental score, to the human voice. Music which it would have been a pity to lose has thus been effectively presented, and the absence of an adequate orchestra is not felt under the circumstances. One of Mr. Loomis' happiest ideas has been the use of some of the most charming of the numbers from the "Faust" Ballet (added to the score under the caption of "Supplementary Music") in vocal arrangement. Their use adds to the effect of the performance; and one of the loveliest of these ballet melodies is intended to supply an alternative for the "Jewel Song" of the score, should the latter be found too difficult in individual instances. The score is attractively put forth, there are directions for both scenic and choral presentation, and Mr. Loomis' genuine musicianship and Mr. Stevens' literary skill (he has completed the unfinished text of the late Frederic Manley in a manner not to be bettered), add another great repertory work to those in the field of choral and amateur production.

A score like Gounod's, thus adapted, does much to encourage a wider and greater understanding of opera, and has a true educational as well as artistic mission.

## "Liberal" Anthems for Church Use

"Thirty Anthems for Use in Liberal Churches" (Oliver Ditson Co.) is a good and varied collection of standard anthems compiled by Samuel A. Eliot for use in the service of Liberal Christian churches. It is the result of the collaboration of the publishers with a Committee for the Improvement of Church Music appointed by the American Unitarian Association, one whose membership includes Arthur Foote and John Haynes Holmes. Since in these days, every church prides itself, rightly or wrongly, upon being "liberal," the collection should be widely used.

## New Piano Music from California

A number of piano-forte compositions, all playable and melodious, by Walter A. Quinke, Henry Edmund Earle and Juan A. Aguilar (W. A. Quinke & Co.) reach us from Los Angeles. The first-named composer's contribution includes an attractive group of "Five Compositions": "Autumn Thoughts," "Day Dreams," "Regrets," "Memories" and "Southern Blossoms," under one cover, of pleasant drawing-room caliber; and a five-page "tone poem," entitled "Drifting Clouds," in which an introduction in chromatic chord-sequences ushers in a right hand melody sustained by arpeggio figurations in the left; as well as a barcarolle, "On the Lagoon," which employs the waltz-form to evoke its Venetian title-sug-

gestion. Mr. Earle is also a prophet of the pleasing in his pieces. He gives us "Variations on the Hawaiian Song Aloha Oe," and an additional version of this "ukeleli" favorite in the "Aloha Oe" Waltz; further a valse-redowa, "The Golden Poppy," which is quite evidently a tribute to the Californian flower; an easy experiment in an older dance-form, in the shape of a minuet called "In Days of Old," and one of those "Merry Brooklet" numbers of which teachers approve. These last three numbers, in fact, are all for Grade II and quite distinctly teaching pieces. In "Patches and Powder," an old-fashioned dance, Mr. Earle has written a gavotte of medium difficulty, one that falls pleasantly enough on the ear and lies easily within the fingers. "Butterflies," an intermezzo, has the distinctive earmarks of its tribe, tunefulness, a direct appeal to the ear and a graceful lilt. It is within the compass of any player of average powers.

Juan A. Aguilar is represented by five individual numbers. First comes a Romance in G Minor, a piano melody between Grades III and IV in difficulty. Then we have a Love Song, floridly written in the key of G Flat Major, and for players who move between Grades IV and V. In his Nocturne—it is in F Major and in 6/8 time—Mr. Aguilar has yielded to the happy spell of the great Chopin, whose influence makes itself distinctly felt in his own more modest contribution to the same form. The Nocturne is of the same grade as the Love Song. A grateful Novelette in F Sharp Minor, between Grades V and IX, and a freely flowing Valse Brillante, between Grades V and VI are also from his pen.

## All Sorts of New Things for the Piano Keyboard

Bert R. Anthony, Gaston Borch, Louis Adolphe Coerne, Heinrich Gebhard, Ernst C. Krohn, H. Alexander Matthews, Anna Priscilla Risher and Georges-Emile Tanguay all supply (Oliver Ditson Co.) new pianoforte numbers for the use of the teacher and the pianist of average ability. Mr. Coerne's "La Graciosa," "Autumn Gold" and "Birthday Song" differ from their companions by being for four hands, simple yet pleasing and melodious numbers for sight reading.

Four teaching pieces by Bert R. Anthony, "Rippling Waves," "Full of Joy," "Morning Sunbeams," a rubato waltz, and "Chasing Moonbeams," are attractively worked out and lie between Grades II and III. Four others, "Happy Greetings," "Evening Song," "Zorina," an oriental intermezzo, and a waltz entitled "Golden Tresses," are tunelessly designed for the Grade II. Gaston Borch's "From Norway" is an engaging three-page bit with the right Scandinavian local color harmonically; while Heinrich Gebhard's Slumber Song and "Meadow Brooklets," also of medium difficulty, offer little nature pictures of real charm. Ernst C. Krohn's "Valse d'Amour" is a florid and sonorous salon piece, graceful and musically elegant, and H. Alexander Matthews' "Idyllo" is piquant and liting in Grade III. Anna Priscilla Risher's "Bobolink," "March of the Gnomes," "Tripping Along" and "Where Fairies Dance" ring the changes on their title suggestions in Grade II, and, finally, Georges-Emile Tanguay's fine and expressive Pavane is distinctly a fine bit of pianoforte music, effective and not very hard to play.

## An Album of the Piano Pieces of the Teacher of Paderewski, Gabrilowitsch, Hambourg, Goodson and Leginska

The "Leschetizky Album" for piano (G. Schirmer) which Edwin Hughes has edited in his usual careful and thorough manner for the Schirmer Library Edition, contains eight of the best-known and best-liked of those elegant salon-pieces of the higher type for which the Polish pedagogue and composer was renowned. The "Arabesque," "Jeu des Ondes," "La Source," and the exceedingly brilliant Tarantella are among the numbers included in the volume, which is well worth having.

"Sundown" and "Row After Row," by Irl Leslie Allison (Schroeder & Gunther), are simple songs for teaching purposes. The first is a quiet little melody whose keynote, musical and textual, is "Now I lay me

down to sleep." "Row After Row," is a Negro love song, pleasantly inflected and singable. \* \* \* F. H. M.

## Two Modern Piano Sonatas, A Set of Variations and Some Preludes

Four names quite new to us appear as the composers of quite imposing works for the pianoforte. There is a Sonata, Op. 3, by Josef Rosenstock, a Sonata, Op. 3, by Alois Hába, a set of "Symphonische Variationen über ein eigenes Thema (Symphonic Variations on an Original Theme)" by Wilhelm Gross, Op. 9, and a group of "Vor-und Zwischen-spiele (Preludes and Interludes)" by Walter Braunfels, Op. 31 (Vienna: Universal Edition).

The sonatas are each about thirty pages long and make great demands on the player's technique. To be performed properly they must be given careful study by a piano virtuoso. Herr Rosenstock has said nothing engaging in his work; it is in three movements, an opening *Mosso appassionato*, E Minor, common time, ending in major; an *Andante sostenuto con intimo sentimento*, A Flat Major, 3/4 time, and a final *Festamente mosso*, E Major, common time. Architecture there is in this music and fine workmanship as well, but with the exception of the opening of the slow movement we fail to discover either any genuine pulse or any spontaneous quality. The sonata of Alois Hába, a Bohemian according to his name and the use made of that language on the inside title-page, is à la Schönberg, if you will, the Schönberg idiom of the first string quartet. It is absolutely baffling in some of its polyphonic intricacies. But all three of its movements lack the spark to give it the breath of life. It is more modern than Herr Rosenstock's sonata; and far less agreeable to listen to. There will be those, of course, who for this reason will delude themselves into believing it a better work. Those are the persons who think because they do not understand a thing that it must be significant!

The "Symphonic Variations" of Wilhelm Gross, like the two sonata mentioned, are superbly done as regards the craft that has entered into their making. The theme itself (like Schumann's theme for his "Symphonic Studies" it is in C Sharp Minor, common time!!!) is an admirable one and its fifteen variations and finale are constructed with extraordinary ingenuity. Herr Gross is a young master, we feel, as we examine this music and when he has pruned his style he will be able to speak to us with a greater directness and a correspondingly greater force. He has more fire than the other men here under consideration, but as far as his variations go they still lack individual note.

The Braunsfels "Vor-und Zwischen-spiele" are a group of five fairly brief piano pieces, which add nothing or little to the literature. Johannes Brahms has been their model. They move in his manner, without his genius, of course. One feels the imitative note all through them, whether in the first, *Mässig bewegt, mit freiem Vortrag*, C Minor, common time, the second, *In gehender Bewegung*, D Minor, 12/8, or the third, *Mit Ueberschwung*, E Flat, Major, common time. There may be a bit of personality in the next one, *Moderato*, C Minor, 7/4, or in the final one, *Allegretto giocoso*, D Major, 6/8. Technically they are all far too exacting and require too much work to warrant a pianist's devoting such an amount of time to them, when one considers how meagre their inspiration really is.

There has been a lot of talk these last years, perhaps more before the war came to an end than since, about the clarifying influence that the war was to have on art, musical and otherwise; the tonal art was to become purer; new composers were to be born, who would sing a new message, one of exalted feeling, imbued with the finest ideals. We have examined the music of a large number of contemporary composers of all nations since the great conflict came to an end in November, 1918, and we have yet to find this new message expressed. In the Allied countries it has not made itself known and in these four works for piano by Messrs. Rosenstock, Hába, Gross and Braunfels—all four of them either Germans or Austrians—it most certainly does not appear. The erudition of the living German and Austrian composers before the war was something deserving of deep respect. Technically even the dullest of them was a master! We had hoped that there would return to the creative musicians of those lands the note of inspired musical thought. It seems not yet to have arrived; at any rate not among their piano composers. A. W. K.



## Four Soloists, an American Novelty, an All-Wagner Program at Stadium

Third Week of Concerts Under Henry Hadley's Bâton Brings Forward Helen Stanley, Cantor Woolff, Berthe Erza and Inez Barbour—Busch's "Negro Carnival" Proves Work of Lively Interest

FOUR programs with soloists and three without rewarded patrons of the Stadium concerts during the third week of their summer-long span. Helen Stan-

ley, Cantor Bernard Woolff, Berthe Erza and Inez Barbour (Mrs. Henry Hadley) were the soloists, appearing on Monday, Wednesday, Friday and Sunday nights respectively. Another all-Wagner program was given Thursday night, and on Saturday evening an American-made novelty, Carl Busch's "Negro Carnival" was a salient orchestral number.

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was recalled a number of times, especially after his second number.

### All-Wagner Program

Thursday night brought an all-Wagner program to an audience which applauded heartily and demanded encores. Opening with the "Rienzi" Overture, followed by the "Good Friday Spell" from "Parsifal," the orchestra was at its best in a sonorous reading of "Siegfried's Funeral March" from "The Dusk of the Gods." The Prelude and "Love-Death" from "Tristan" concluded the first part of the program.

Of the second part, the "Sounds of the Forest" from "Siegfried" awakened the most enthusiasm. Other numbers were the Overture to the "Flying Dutchman," Siegfried's Rhine Journey from "The Dusk of the Gods," and finally, the Overture to "Meistersinger." An encore number was the inevitable and ineluctable "Prize Song."

### Second of Audition Soloists

Friday evening's program was of interest chiefly because of the appearance of the second of the "audition" soloists, Berthe Erza, who sang the aria "Divinités du Styx" from Gluck's "Alceste," and in response to protracted applause, "Vissi d'Arte" from Puccini's "Tosca." The orchestral numbers were the "Pathétique" Symphony of Tchaikovsky, Conductor Hadley's "Herod" Overture, the Ipolitoff-Ivanoff "Caucasian Sketches," and Liszt's Second Hungarian Rhapsody. Of these only the Rhapsody was included in the program originally announced.

Mme. Erza put to her credit an unquestioned popular success. Her voice was revealed as one of exceptional volume and superb quality, though this quality suffered somewhat from her manner of attacking her upper tones, to which may also be attributed some discrepancies of pitch. The singer and the orchestra were scarcely *en rapport* in matters of time and rhythm, but the sheer beauty of Mme. Erza's tone, and the intensity of her delivery, carried the throng with her.

## N. Y. UNION NOW IN CONCILIATORY MOOD

### Committee Is Appointed to Adjust Differences with Musicians' Federation

A committee of five was appointed to "devise ways and means for re-admission" of New York Local 301 Musical Mutual Protective Union, into the American Federation of Musicians, at the meeting of the former organization on Wednesday, July 20, at its headquarters. Officers of the Federation admit that the members of the committee have since called upon them. They were told that their application for readmission must be submitted in writing before it could be passed upon by the executive board of the Federation, which will determine the conditions of the local's readmission. These conditions have not been decided upon thus far, says Joseph N. Weber, president of the Federation.

The movement for reconciliation, apparently supported by a majority even at the union meeting of the week before, was embodied in a resolution proposed early in the session by Richard Halle. The motion was not wholly acceptable, it appears, to certain members of the opposition, for an amendment was introduced, providing "that, upon receipt of communication from the American Federation of Musicians, the board of directors of the M. M. P. U. shall have full power to act in reference to readmission of the M. M. P. U. to the Federation." The latter proposal was greeted with noisy evidence of dissatisfaction, and voted down by a majority. The vote, when taken on the motion for appointment of a conciliation delegation, showed

The "Pathétique" was somewhat angularly played, if adjudged by the standards of the concert room, and the brass of the orchestra had difficulties also in Conductor Hadley's Overture. The audience took especial pleasure in the "Caucasian Sketches," a part of "In the Village" being repeated, although the English horn-violon discourse lost something of its effectiveness in open air. The attendance was one of the largest of the week.

Saturday's "Popular Program" included a new American work, here presented for the first time, Busch's "Negro Carnival," which proved of lively interest. The themes utilized include that of "My Old Kentucky Home," uniquely harmonized, first announced by a solo oboe with harp accompanying, and a typical "hoe-down." The Foster melody undergoes modulation and development, until in the finale it is sounded by brasses against the dance theme in the strings. The work is one of much contrast and succeeds in establishing the desired "atmosphere."

The orchestra, under Mr. Hadley's bâton, gave the Overture to Lalo's "Roi d'Ys." The Saint-Saëns "Danse Macabre," Hadley's "Pierrot and Pierrette," the "Egyptian" Suite of Luigini, Herbert's "Irish Rhapsody" and the Elgar "Pomp and Circumstance." There were a number of encores.

### Huge Audience Hears Inez Barbour

Inez Barbour, soprano, was the soloist at the concert on Sunday evening, July 24. She gave effectively the *Agathe's* aria from Weber's "Freischütz" and the aria "Les Regrets" from Godard's "Le Tasse." The orchestral numbers were the "Tannhäuser" March, the "Othello" Overture by Harley, Symphonic Poem, "Les Préludes," by Liszt, the Tchaikovsky "Romeo and Juliette" Fantasia, the Ballet Music from Saint-Saëns' "Samson et Dalila," and the Richard Strauss "Rosenkavalier" Waltz. The audience was one of the largest of the series, more than 7000 persons being present.

approximately two-thirds of the members present to be in favor. The committee appointed consists of Edward Canavan, chairman; D. E. Porter, secretary; Harry Friedman, Anthony Mulieri, and William Strelsin, all members of the local union.

### Federation to Act

Mr. Weber, in representing the attitude of the Federation, said that consideration of the union's request for readmission would have to be made by the Federation executive committee, and maintained that he personally would take no part in it. When asked concerning the alleged refusal of the New York local to accept transfer cards of musicians of other unions, Mr. Weber said: "It is a foregone conclusion that, if Local 310 is to be readmitted, musicians from other unions must receive from the New York union the same consideration which members of the latter receive from other locals."

Individual members of the union think it unlikely that Local 310 will be reinstated in the Federation unless ex-President Samuel Finkelstein is accorded a new trial on the technical charges preferred against him last winter. A further outstanding condition for readmission is said unofficially to be a revision, in some degree, of the present State charter. It has been rumored that one of the demands of the Federation will be the resignation of the present acting officers of the local.

As a consequence of the expulsion of the local from the Federation, collective bargaining between the New York musicians and the symphonic and theatrical managements has practically ceased. The local is said by these managements to be no longer authorized to set wage-lists.

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## Accuses Collegians of Musical Barbarism

Harvard Graduate Student, in Address at Commencement, Declares American Educated Classes Do Not Know Palestrina from Chopin—Dark Ages Were Ahead of Us in Appreciation of the Art As a Cultural Force

[Frank E. Gaebelein, a first year student in the Graduate School of Harvard University, made a plea for a bigger place for music in liberal educational schemes, in his address, "In Behalf of Music," delivered at the commencement. Mr. Gaebelein, who is a recent graduate of New York University, is a practicing musician himself, having been for some years a pupil in piano of Louis Stillman of New York. His address is reproduced in part below.—Editor, MUSICAL AMERICA.]

EVERY college graduate has some knowledge and appreciation of poetry and the drama. Very few college graduates, however, have any but the most inadequate notions of the history, aims or technique of music. This is a bald generalization. To demonstrate its truth we have only to imagine ourselves asking a college graduate two questions: First—"Are you quite sure that you know in what ways the work of Dante differs from that of Edgar Allan Poe?"

But now let us say to him, "Are you quite sure that you know just how the

work of Palestrina differs from that of Chopin?" If he knows anything at all about what we have asked him, he will answer proudly; he will be proud of knowing a fundamental in the history of a supremely great art. The chances are, however, that he will reply somewhat in this manner: "I am not very well versed in the intricacies of 'classical' music. Of course, I enjoy it." Then he will smile and will be, perhaps, secretly pleased at his little phrase, "the intricacies of classical music." Or he may become facetious at the expense of "classical" music when compared with "popular" music. Of his colossal ignorance of a noble art, he will be almost unconscious and utterly unashamed. Such is, among our educated people, the usual attitude toward musical knowledge.

### Bach Ranks with Milton

This is to be deplored. The literature of music contains as great a measure of nobility and high beauty as the poems, dramas, or novels of Chaucer, Euripides, or Balzac. And all this beauty belongs as much to education and to culture as poetry does. Aristotle thought music the most "imitative" of the arts, and for him "imitation" was the index of true art. "In rhythms and melodies," he says, "we have the most realistic imitations of anger and mildness as well as of courage, temperance, and all their opposites." And again, "melody, even apart from words, has an ethical quality." This is profoundly true. Bach is as spiritual as Milton; Beethoven has all the higher reality of Shakespeare.

Music differs from literature in that total ignorance of its medium does not prohibit enjoyment. A man must know how to read English in order to enjoy Spenser's poetry; he need not read music in order to enjoy Chopin. This, however, is but partial enjoyment; those who know precisely what Chopin meant to do in his Polonaises, Mazurkas, or Etudes, and who are sensible of the great services he rendered to pianoforte technique, appreciate his music far more than those who listen unknowingly. And how much pleasure does a work like the Bach Chromatic Fantasy and Fugue give to the trained hearer! It is a composition of the greatest permanence and loveliness.

Because Bach wrote it in the contrapuntal style, only a handful appreciate its beauties. Yet the fugue in music is scarcely a more technical and restrained form than the sonnet in poetry.

### Taste of American Audiences

The taste of a concert audience may be measured by the amount of applause and attention which it gives to the greatest things in music. What is the taste of our American audiences? Josef Hofmann, in a recent number of *The Literary Digest*, is quoted as saying among other things, "I would never play a composition which I considered beneath the level of my art, though I have often, to my dismay, been forced to play programs not of the ultra-high standards I would have desired." Unfortunately, only a handful of artists are in a position to say, "I would never play a composition which I considered beneath the level of my art."

Most artists must play such compositions because their audiences demand them; trifles of sentimentality, pieces that parade virtuosity for virtuosity's sake, are invariably accorded the greatest plaudits. These are the things which, were we to seek parallels, would correspond to the novels of a Harold Bell Wright or to the acrobatics at a variety show. In themselves they are innocuous; in that they usurp attention belonging to great things, they are subtly dangerous. They succeed in this usurpation because the cultivated and the educated people, who comprise the bulk of the audiences at the better concerts, are appallingly ignorant of the truly fine in music. Musically, they are little more than barbarians.

This brings us back, once more, to the colleges, for they train some of the educated members of society. The educated are leaders; if they give to music its legitimate place, the others will follow—slowly, perhaps, but inevitably. I cannot forbear making mention here of Harvard; with her unique glee club, that seeks constantly the highest, with her choir, and with other similar agencies, she is definitely working toward a larger appreciation of the finest in music. But Harvard is the exception. The majority of the colleges offer a few musical courses; practically none requires even a single such course. Is not a little understanding of music as essential to a truly liberal education as chemical theories, or trigonometry?

The scholiasts of the dark ages included music in their quadrivium which, with the trivium, made up the seven liberal arts, the mediaeval curriculum. And at that time the art of music, as we know it, had but begun. To-day we are heirs to the glorious creations of masters like Palestrina, Bach, Mozart, Beethoven, Chopin, Brahms and Wagner; to-day music has a place in our curricula no larger than that of the occasional course in short-story writing or military tactics. While it has achieved for itself preeminence among the fine arts, its "academic standing" has correspondingly fallen. True, this "academic standing" has ceased falling. What is now needed, however, is a renaissance of music among all of the educated. For, just as much as poetry and the drama, music is universal property. It is not for the musician alone; it is for all who lay claim to knowledge. It is one of those things which St. Paul exhorts us to "think on"—the true, the honest, the pure, the lovely and the "things of good report."

Such is the place of music in higher education. The question which I leave with you is this: Shall an art so noble, so inspiring and so truly productive of good as is music, be thus neglected?

Dr. William C. Carl, the well known organist and head of the Guilman Organ School, is spending the summer in the Adirondacks, preparing for his work next season.

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Mr. and Mrs. Philip Berolzheimer Offer Scholarships in Organ School

City Chamberlain Philip E. Berolzheimer and Mrs. Berolzheimer are again offering free scholarships at the Guilman Organ School, Dr. William C. Carl, director, to deserving young men and women of eighteen years or over, who are unable to pay for their tuition. The scholarships entitle the holders to the full course at the school for one year.

Applications must be made in writing before Oct. 1 and must be accompanied by written references. The scholarships are not open to those who have previously studied at the school. Examinations for entrance will be held on Oct. 7, prior to the opening of the fall term.



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## PERSINGER IN HOME CITY

Colorado Springs, Birthplace of Violinist, Hears Him in Closing Recital

COLORADO SPRINGS, July 18.—The musical season was brought to a close with a concert by Louis Persinger, a native of Colorado Springs. This young artist has developed into a violinist of high rank.

The Colorado Springs schools presented a song festival at the close of the term, which marked an epoch in the musical growth of the city. Under the direction of Clara B. Hoffmire, 6000 children were presented in a program of choruses, orchestral numbers, folk dances and drills. Ten thousand people gathered at Washburn Field for the performance. The festival is to be made an annual affair.

## SAN JOSE PLANS FESTIVAL

Howard Hanson Writing Special Numbers for Second Annual Event

SAN JOSE, CAL., July 25.—The second annual Festival of American Music sponsored by the College of the Pacific will take place in December instead of in May. The Los Angeles Philharmonic will in all probability give the final concert, according to an announcement of Howard Hanson last week.

Mr. Hanson, dean of the Conservatory of the College, is now in Chicago looking over compositions suitable for the programs. Mr. Hanson is writing a suite of two symphonic poems especially for the festival. They will be played by the Rothwell orchestra. The second number is written for solo piano.

The Composers' Music Corporation of New York is publishing a group of Mr. Hanson's piano compositions, "Three Miniatures," "Reminiscence," "Lullaby," and "Longing," dedicated to Rudolph Ganz. They will be played by Mme. Sturkow-Ryder at the American Festival in Buffalo this year. Percy Grainger and others have signified their intentions of programming compositions of Mr. Hanson's during the coming season, and the Composers' Music Corporation has a contract with Mr. Hanson for his new works. Mr. Hanson has been re-engaged to conduct the chorus at the next annual Santa Clara Valley Blossom Festival.

M. M. F.

## Sousa's Band Gives Two Performances at North Adams, Massachusetts

NORTH ADAMS, MASS., July 21.—Two performances by John Philip Sousa's Band on July 15 were a feature of the summer musical season here. The afternoon performance was not largely patronized because of the oppressive heat but the later one was well attended. Mr. Sousa was presented to the audience in the evening by Mayor Harvey A. Gallup, who welcomed him to the city and expressed his gratitude to the bandmaster for his appearance.

## Pittsfield Church Choir Gives Program

WASHINGTON, MASS., July 26.—A concert was given on the lawn of St. Andrew's Church by the full choir of St. Stephen's Church of Pittsfield. The program was arranged by F. C. Butcher, organist and choirmaster of the latter church. The choir of over thirty members was assisted by Mrs. William C. Root, soprano; Miss Carhart, violinist, and Margaret Milne, who performed Scottish dances.

CHICAGO, July 16.—Hans Hess, 'cellist, is expecting a very active concert season. To date his bookings for recitals are reported by his management to exceed those of last year by a large percentage. Mr. Hess is now holding master classes in Chicago in the Fine Arts Building.

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## New World Revealed to Blind at Brooklyn Music School Settlement



Photo by W. J. Fredricks

Blind Lead the Blind to the Weekly Music Classes at the Brooklyn Music School Settlement, Where They Are Taught the Instruments of Their Choice

THE Brooklyn Music School Settlement on St. Felix Street is closed for the summer. During the daylight hours locked doors and silence proclaim the fact to the little Tomassos and Giuseppis and Rachels who are still making weekly journeys to ask the "teacher-lady" why lessons on the violin and piano should stop because of a mere trifle like hot weather. Alas, the teacher-ladies are all gone to green fields and the one poor lady in charge patiently tries to explain that even those favored mortals who teach little fingers to draw harmonies from the strings of a violin must sometimes have rest—so Giuseppi and Tomasso and Rachel leave St. Felix Street casting questioning glances back at the silent building glaring in the summer sunshine.

But once a week, after nightfall, queer things happen in St. Felix Street. The music school lights her windows and opens her doors; the lady in charge looks expectantly down the darkening street and listens; and presently the tapping of canes and the sound of slowly shuffling footsteps tell her that strange guests are approaching. It is the blind men coming to take their lessons. Singly they come, their groping canes feeling the way; in couples, the blind leading the blind, and sometimes a little party of three or four led by one of their number who holds his head proudly. He can see—a little!

Then the children of St. Felix Street gather about the windows and listen to the notes of the French horn from the basement classroom. They whisper to each other as a gay laugh rings out—"De feller wit de coily hair is feelin' fine to-night."

The fact is they all feel fine on Tuesday evenings at the Music School, for at last a chance has been given them to enter a new world—one which should be theirs by heritage. To them the world of sight is closed, but the world of sound belongs to them.

Now, here they are, each man learning the instrument of his choice be it brass or wood! Why shouldn't they be happy? They laugh and make fun of each other's efforts and Adam Shirra, wise, kindly soul, laughs with them, as he says, "Yes, sure! we'll have a band by spring! Perhaps we play a little together by Christmas—eh?" So it goes! A start has been made.

Seventeen blind men are studying and

thereby being made happier—"feeling fine" as they call it; but more are on a wistful waiting list, asking each week "Can I come now?" and being told "No, not yet. Be patient." For before more teachers can be paid or more instruments bought there must be more money and it comes in slowly. To the average citizen of this work-a-day world this balm for the soul has no such strong appeal as bread. So, when giving, the blind men and their longings are apt to be forgotten.

But go see for yourselves. Watch the intensity of those blind faces as Karl Reichel or Louis Moenig or Adam Shirra guide the groping hands—and then turn away, if you can, without feeling gratitude toward those who aid in lending light to these shut-in souls.

MARION C. BRIGGS.

## Artists of Sonora Opera Company Heard in Bellingham

BELLINGHAM, WASH., July 18.—Four singers of the Sonora Grand Opera Company appeared at the American Theater for one week in June, giving selections from operatic work. They were Beatriz Pizzorni, soprano; Speria Castel, contralto; Ricardo Clark, tenor, and Edwardo Lejarazu, baritone. I. del Castillo was accompanist. The Normal Auditorium was the scene of a large gathering when Victor Hoppe, dramatic reader; Harrison Raymond, tenor, and Althea Horst, accompanist, appeared in a recent program. Nellie Cornish of the Cornish School of Music of Seattle, gave a lecture at the Normal Auditorium.

## Arthur H. Turner Back from Edinburgh

SPRINGFIELD, MASS., July 26.—Arthur H. Turner, municipal organist, returned from the Rotarian convention at Edinburgh, Scotland, on the steamer Rochambeau recently.

## Blind Violinist, Detained at Ellis Island, Makes Appeal

Held at Ellis Island under the regulation which excludes persons liable to become public charges from entering this country, Giuseppe Camillone, a blind composer, violinist and teacher, from Italy, has made an appeal to the Secretary of Labor. The musician, on his way to join his brother in Rhode Island, bases his appeal on the grounds that,

despite his blindness, he is educated in the literatures of his own and other countries; has gained a mastery of the violin and piano which won him medals at the Institute of Music of St. Alessio, Rome, and has composed music which has been published and sold. He was a teacher in Leghorn, Italy, and thinks he can gain his living in America. He has been entertaining the doctors and nurses on the island with his playing.

## EDWIN STRINGHAM HEAD OF DENVER MUSIC SCHOOL

Editor and Teacher Accepts Post as Director of Wolcott Conservatory—To Add to Faculty

DENVER, July 25.—Edwin J. Stringham, musical editor of the *Rocky Mountain News*, and teacher of theory and composition, has accepted the post of director of the Wolcott Conservatory of Music here, succeeding David D. Abramowitz, who has resigned. Mr. Abramowitz will remain with the Conservatory as vice-president and head of the violin department. Mr. Stringham says that several additions will be made to the faculty. An addition to the Conservatory buildings is being planned, to include a hall for students' concerts.

The Denver Municipal Band, Henry E. Sachs, conductor, is giving nightly concerts in the Greek Theater and in two of the larger parks. This is Mr. Sachs' third season as municipal bandmaster, and his work shows steady and consistent improvement.

John C. Wilcox, conductor of the Denver Municipal Chorus, accompanied by his wife and daughter, has left Denver by auto for a six weeks' tour of the California coast resorts. While in California Mr. Wilcox will investigate the municipal music programs of the larger cities and will report his findings to the Mayor and the Music Commission of this city.

John Doane, noted organist, accompanist and coach of New York City, spent a few hours with Denver friends while en route to his summer home in San Diego, Cal.

J. C. W.

The male quartet known as "Pinto's Four Troubadours" appeared at the recent benefit fête for the Greenwich, Conn., Hospital, held on the estate of Commodore Benedict.

## Song of the "Mush On"



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breast I'll press, with a fond caress, The maid whose heart I've won.

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## John Steel Quits Theatrical Stage for Concert Field



John Steel, American Tenor

During the last two seasons John Steel, one of the most popular of American tenors, has been studying with William S. Brady. Mr. Steel has sung in the Ziegfeld "Follies" and has also made many phonograph records. This spring he made his first appearance in vaudeville with extraordinary success, his original engagement at the Palace Thea-

ter, New York, being extended for one week. Mr. Steel is now working with Mr. Brady to appear in the concert-field and will be heard in recital.

### GANZ PLAYS IN CHICAGO

Gives Two-Piano Recital with Edward Collins—Other Events

CHICAGO, ILL., July 25.—Rudolph Ganz and Edward Collins were heard in a joint piano recital on July 16 at the Ziegfeld Theater. They played compositions written for two pianos with a finely developed ensemble. Other programmed numbers were the Grieg Variations and the Scherzo from the "Midsummer Night's Dream."

Gustaf Holmquist, baritone, appeared in a recital at the Bush Temple Conservatory on July 20. His program was a representative one, serving as a medium to display an enunciation of impeccable clarity and a voice of admirable texture and color. He was assisted by the violinist Bruno Esbjorn, a recent addition to the Bush faculty. His playing gave evidence of an adequate technique and high musicianship.

A recital of uncommon worth was that given at the Ziegfeld Theater by Burton Thatcher, baritone, on July 14. Praise-worthy features were the brilliancy of his voice, his satisfying musicianship and admirable enunciation. He invested the "Four Serious Songs" of Brahms with more than ordinary color, and gave an impressive interpretation of the Keel "Salt-water Ballads." Accompaniments were supplied by Edgar Nelson.

W. A. S.

### Choral Societies Engage Hans Hess

CHICAGO, July 16.—Hans Hess, 'cellist, who is now busy with his master classes in Chicago, is anticipating an unusually busy concert season. To date his book-

ings for recitals are reported by his management to exceed those of last year by a large number. Most of the cities in which Mr. Hess has appeared this season are asking for return dates next year and he is also in demand as soloist with many choral societies. M. A. M.

## Music in New York's Film Theaters

Bela Nyari played the cymbalom cadenza interpolated in Liszt's "Thirteenth Hungarian Rhapsody" presented by the Capitol Orchestra, under the baton of Erno Rapee, last week. A ballet divertissement followed the overture, in which Alexander Oumansky, ballet master, danced to the strains of Dvorak's "Humoresque" and Miss Gambarelli to the music of Herbert's "Puccinello." Miss Rezia, coloratura soprano, was heard in the bell song from "Lakmé." Operatic excerpts grouped as "Echoes from the Metropolitan Opera House," played by the orchestra, concluded the musical program.

A reproduction of the Tchaikovsky Concerto, played by Henry Souvaine for the Ampico Piano, and accompanied by the orchestra, was the feature of the program at the Rivoli Theater. A selection from "The Count of Luxembourg" by Lehar was also played by the orchestra under the conductorship of Frederick Stahlberg and Emanuel Baer. Arthur A. Penn's "Sunrise and You" was sung by Zila Simpson, soprano, and Carlo Enciso, tenor. The duet was arranged and staged by Joseph Zuro. Flecher's "Festival Toccata" was played on the organ by Firmin Swinnen.

Hugo Riesenfeld and Joseph Littau conducted the performance by the Rialto

Orchestra of excerpts from Massenet's "Manon." "Celeste Aida" was sung by Antonio Rocca, tenor, and Lillian Powell presented an Oriental dance. John Priest played the "Marche Pontificale" on the organ. \* \* \*

The Strand Symphony, under the batons of Carl Edouarde and Francis W. Sutherland, played Liszt's "Sixth Hungarian Rhapsody" as the overture last week. Lottice Howell, soprano, was heard and Frederick Smith and Herbert Sisson, organists, played Tchaikovsky's "Chanson sans Paroles."

### Mme. Leveroni Sued for Divorce

WORCESTER, MASS., July 26.—Elvira Leveroni, opera singer, has been sued for divorce by her husband, Dr. Leon A. Storz, a dentist here. Their marriage took place on Jan. 4, 1917. Dr. Storz alleges that Mme. Leveroni deserted him the following November. Mme. Leveroni, who was a member of the Metropolitan Opera Company last year, is now living at Brookline, Mass.

### Godowsky Departs for Mexican Concert Tour

Leopold Godowsky, the pianist, left Chicago on July 24 for a concert tour of Mexico. The first engagements he will fulfill are in Mexico City, where he will appear twice during the first week of August.

### James G. MacDermid, Composer, Transfers Copyrights to Chicago Publisher

CHICAGO, July 25.—James G. MacDermid, noted song composer, after twelve years of success in the publication of his own works, has transferred his copyrights and stock to F. J. A. Forster, Chicago music publisher. M. A. M.



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## THRONGS REVEL IN GOLDMAN PROGRAMS

Helen Stover and Ernest Williams Again Soloists on Green

Large audiences continued to be the rule at the concerts given by the Goldman Concert Band, Edwin Franko Goldman, conductor, on the Green at Columbia University. On Monday night, the band played, as its most striking number, the symphonic poem, "Moldau," by Smetana. The Andante from Haydn's "Surprise" Symphony was another of the principal numbers, excellently played. Auber's "Massaniello" Overture, one of Ippolitoff-Ivanoff "Caucasian Sketches," excerpts from Donizetti's "Daughter of the Regiment" and numbers by Herbert and Kretschmer completed the program. The soloist was Ernest S. Williams, cornetist, who played Mana-Zucca's "If Flowers Could Speak."

More than 15,000 heard the Wednesday evening concert on the Columbia Green on July 20 and there was more than average enthusiasm all evening. Mr. Goldman's program was an excellent one, including the Smetana "Bartered Bride" Overture, Mendelssohn's "Rondo Capriccioso," Gounod's "Funeral March of a Marionette," and excerpts from "Faust," German's "Three Dances" from

the incidental music to "Henry VIII," the "Liebestod" from "Tristan and Isolde" and a fantasy on Southern melodies, ending to everyone's delight with "Dixie."

The band was in fine trim and performances were achieved that won new admiration for the popular conductor and his men. The "Liebestod" was given a stirring proclamation. Extras included Mr. Goldman's "Columbia" March, his waltz "Star of the Evening," the splendid "Banner" March by Franz von Blon, the Sousa of present-day Germany, and a piece called "The Darkies' Jubilee" by Turner.

Helen Stover, soprano, as soloist, accomplished some of the best singing she has done at the Goldman concerts this summer. Her songs were Kramer's "We Two" and Massenet's "Oeuvre tes yeux bleus," both of which she sang with superb buoyancy and both of which she was obliged to sing a second time.

The program for Friday evening, included the "War March of the Priests" from "Athalia," by Mendelssohn, Goldmark's "Sakuntala" Overture, Rubinstein's Melody in F, excerpts from "Die Meistersinger," the Liszt symphonic poem "Les Préludes," Scharwenka's "Polish Dance," and the march "Columbia," by Goldman. Sullivan's "Lost Chord" was played as a cornet solo by Ernest S. Williams.

and will be repeated in Rock Island on Nov. 21. Six pairs of concerts will be given during the season, the dates of which are Dec. 11 and 12, Jan. 8 and 9, Jan. 29 and 30, Feb. 19 and 20 and March 12 and 13. Season tickets will sell for \$3 for six concerts and single admissions will be \$.75.

Enthusiastic support was pledged to a new Civic Symphony which will be organized this fall by Ludwig Becker, director of the Tri-City Symphony, and Anna Johanssen, supervisor of the orchestras in the Davenport public schools.

The Civic Symphony, as it will be known, is to be composed of Tri-City musicians who are artists of ability but who have not yet attained the degree of proficiency necessary for membership in senior organization. Miss Johanssen, who with Mr. Becker will have charge of the new auxiliary orchestra, will leave soon for Chicago to confer with the leaders and organizers of the Chicago Civic Orchestra. Upon her return to Davenport she will initiate plans for the formation of a similar body here.

A. M. S.

### Myrna Sharlow Weds Edward Boring Hitchcock Abroad

Myrna Sharlow, soprano, was married to Edward Boring Hitchcock on July 9 in Italy. Miss Sharlow, whose European successes, and those achieved with the Chicago Opera Association, will be remembered, will continue her professional career.

### Woodmont Country Club Gives Interesting Series of Sunday Concerts

WOODMONT, CONN., July 25.—Gordon Stuart Stevens, baritone, and Mabel Deegan, violinist, accompanied by Ruth Ellsworth Allen and Belle Slater, were presented at the second Sunday recital

given by the Woodmont Country Club on July 17. Mrs. William P. Tuttle was in charge of arrangements. In the third concert of the series, which was given on July 24, the soloists were Grace Burnes Munson, contralto; Milton Stone, baritone and Gertrude Sanford Bolmer, pianist. The Tempo Male Quartet of Hartford appeared on July 20. The quartet is composed of John T. Dowd and William Carroll, tenors; Elbert L. Conch, bass, and Thomas P. Conch, baritone. The quartet was assisted by Mrs. Clarence B. Bolmer at the piano.

### Louis Seidman Takes Over Management of Kimball Hall, Chicago



Louis Seidman

CHICAGO, July 26.—Louis Seidman, for seven years associated with the Baldwin Piano Company, and who last year launched into the managerial field, bringing to Chicago among other artists, Kubelik, Emmy Destinn, Anna Pavlova and Dohnanyi, has just closed negotiations with the W. W. Kimball Company to take over the exclusive management of Kimball Hall, one of the finest concert auditoriums in Chicago.

Mr. Seidman will present Richard Strauss during the coming season at the auditorium, Elly Ney, Bronislaw Huberman and Cantor Woolff at Orchestra Hall, Leopold Godowsky in two concerts at the Illinois Theater, and among the artists he will bring to Kimball Hall are Lenora Sparkes, Harriet Scholder, Helen Jeffrey and Vasa Prihoda. Kimball Hall will also house the new French Theater which is under the direction of Herman Devries, the noted coach, and music critic of the Chicago Evening American.

M. A. M.

### Lee Cronican Now in New York

Lee Cronican, pianist, who recently completed a tour of the United States and Canada, will be in New York all summer. He is taking over Ellmer Zoller's coaching class and is in charge of the music at one of the churches in Irvington-on-Hudson. Mr. Cronican will remain in New York during the entire winter, coaching and accompanying.

### LOUISVILLE HEARS SUMMER OPERA BY DUNBAR FORCES

Favorite Productions Presented at Popular Prices—Large Audiences Attend Performances

LOUISVILLE, July 25.—Summer opera at popular prices is being presented at Fontaine Ferry by the Ralph Dunbar Opera Company. The organization is a large one and during its stay "Robin Hood," "Pinafore," "Mikado," "Bohemian Girl," "Martha," and "Ruddygore" will be sung. A number of seasoned operatic favorites are on the roster of the company, including Edward Andrews, Lorna Doone Jackson, Harry Pfeil, Ann McCashin and Lee Bright.

The other members of the cast and chorus are recruited from the Dunbar School of Opera in Chicago, of which Charles Norman Granville, formerly of the Louisville Conservatory of Music, is the head. Though the orchestra and chorus are small, they are at most times efficient and the operas go with a snap that is refreshing.

A large audience witnessed the first performance, and the attendance has steadily increased until now the capacity of the theater is taxed at each performance, indicating the heavy public demand for summer music.

H. P.

### SAMUEL GARDNER RETURNS

Violinist-Composer Back in United States from European Concert Tour

Samuel Gardner, violinist and composer, returned to America on the Finland on July 20, from a three months' visit to Europe. Mr. Gardner was heard in concert in Berlin, Wiesbaden, Frankfurt, Mayence, Amsterdam and Scheveningen. In the last two places, besides appearing as soloist with orchestra, Mr. Gardner conducted his own work, "New Russia."

"I was greatly surprised and gratified as well," said Mr. Gardner, "at the reception I had in Berlin. My criticisms were exceedingly good although I thought that I had not really played my best. I gave two concerts in Berlin, one entirely of my own compositions, and these were well received and well spoken of by the critics."

Mr. Gardner's "New Russia" was played at the Lewisohn Stadium on Monday night with the composer conducting.

### Christine Langenhan Heard in Chicago

CHICAGO, July 25.—Christine Langenhan presented one of the best programs of the summer course at the University of Chicago on July 15. In addition to vocal and interpretative gifts of a high order, Mme. Langenhan excels in the delicate art of program building. A group of old Italian classics opened the recital, followed by a French group, the aria from "L'Enfant Prodigieux," then a German, Russian and Bohemian group, and in conclusion a number of modern English works. She was ably supported by Ernst Knoch, who accorded the singer sympathetic accompaniment.

M. A. M.

### Tour Booked for Edmond Clément

The coming tour of Edmond Clément, the noted French tenor, under the management of Louis H. Bourdon, is to be made under the distinguished patronage of the Minister of Fine Arts of the French Republic. This is considered a great honor both for the artist and his manager. Mr. Bourdon announced last week that the Clément tour, which is to be a limited one this coming season, is already practically booked.

### To Hold Auditions for Boston Society's Season of Opera

BOSTON, July 25.—Edward M. Beck, managing director of the Boston Society of Singers, which is to give a thirty weeks' season of grand opera in English at the Arlington Theater, announces that auditions will be held every day from Aug. 10 to 20, with the exception of Sundays, at this theater. Mr. Beck is completing plans for the ensuing season. Rehearsals are to commence about Sept. 1, and the opening performance has been scheduled for Oct. 10. The company plans to present thirty different operas during the season.

H. L.

## LOCAL ARTISTS FOR TRI-CITY SYMPHONY

Davenport Orchestra to Hold Public Competition for Soloists

DAVENPORT, IOWA, July 25.—Although the official budget of the Tri-City Symphony Association made no specific provision for soloists, the Board of Directors has decided to engage a number of local artists to supplement the orchestral programs during the coming season. Local soloists are to be chosen by means of a contest which will be held on Oct. 1. There will be contests for pianists, violinists and vocalists and all applicants must be from the Tri-Cities. Requirements for the contests are that the pianists shall play two movements of a standard piano concerto; the singers shall be able to sing one standard aria and one or two other songs, and the violinists shall play two movements of a standard concerto. A few outside soloists of note may also be engaged.

Officers for the ensuing year were elected at a meeting of the board of directors on July 18. They are Robert Wagner, Rock Island, president; D. N. Simonsen, Rock Island, first vice-president; William Butterworth, Moline, second vice-president; Mrs. J. J. Dorgan, Davenport, third vice-president; Herman Schmidt, Jr., Davenport, secretary; John S. Dow, Davenport, treasurer, and Ida Dittman, Davenport, corresponding secretary. Mrs. J. J. Dorgan was re-appointed business manager.

The first concert of the 1921-22 season will be given on Nov. 20 in Davenport



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# From Ocean to Ocean



FORT TRUMBULL BEACH, CONN.—Mrs. Helen Burghardt, soprano, gave the first of a series of three recitals at the Town Hall lately.

DILLON, MONT.—Ralph McFadden, pianist, and Lester Opp, 'cellist, gave a joint recital in the Training School Auditorium recently.

STOCKBRIDGE, MASS.—Rose Kearney gave a song recital at the Town Hall, assisted by Florence Moxom, pianist, and Florice Evans, violinist.

WHEELING, W. VA.—A recital was given in A. O. U. W. Hall by intermediate pupils of Mrs. Anna Hilton-Otto. A recital of junior students will be given in the fall.

NORTHAMPTON, MASS.—Jennie Lee, soprano, of New Haven, a member of the faculty of the Northampton School of Music, was heard in a recital at High School Hall. Anne McDonald played the accompaniments.

RIDGEFIELD, CONN.—A piano recital was given by Henriette Cady in the home of Mrs. A. Barton Hepburn lately. Miss Cady played a difficult program, including one composition which she arranged for the piano and is soon to have published.

NEW HAVEN, CONN.—Marie Warrington, soprano-soloist of the United Church, and Antoinette Brett Farnham, pianist, gave a joint recital at the Woodmont Country Club. Miss Warrington was formerly with the Boston Opera Company.

ITHACA, N. Y.—A piano recital was given in Barnes Hall, Cornell University, by Robert Braun of the piano department of the summer session. This was the first concert given under the auspices of the Music Department during the present session.

LANCASTER, PA.—The students of the primary, intermediate, academic and graduate departments of the Wolf Studio of Music participated in an all-day musical program which included musicales by each of the departments in the studio hall on Institute Day.

GALLERY-ON-THE-MOORS, MASS.—An enjoyable musicale was given by Mrs. William B. Atwood who presented Marguerite Valentine and Rudolf Bowers, formerly second concertmaster of Damrosch's New York Symphony, in a program of piano and violin compositions.

WHEELING, W. VA.—Corrine Frederick, local musician and accompanist for Elmer Hoezle, will begin her duties as organist at the Thomson Methodist Episcopal Church in September. She will succeed George Oliver Edwards, who is to direct the choir of the Christian Church.

BRIDGEPORT, CONN.—Mrs. Deborah Anderson of Lordship, and Mrs. Lydia Meyer Heilman and Anna Gertrude Lynch of Bridgeport, were on the program of the commencement exercises given at the Yale School of Music in New Haven recently. They are students of the school.

WATERBURY, CONN.—At the closing exercises of the public schools, programs of chorus music and part singing were given under the conductorship of the music supervisors, Jennie Culhane, Helen Webb and Sadie Wolff. The junior piano pupils of Alice Lorenson gave a recital at her home recently.

OKLAHOMA CITY, OKLA.—Cleta Farris gave a piano recital in the home of her parents, Mr. and Mrs. C. E. Farris, recently. The Apollo Club gave a picnic supper and swimming party at Dennison Lake lately. Mrs. Alex Milligan and Mrs. E. C. Doerr were on the arrangements committee.

GREELEY, COL.—A recital was given in the auditorium of the State Teachers' College by Edwin A. Schafer, pianist, and John A. Patton, baritone, Mrs. J. C.

Kendel acting as accompanist. The program was given to a capacity house, being one of the musicales given during the summer session of the college.

PORTLAND, ORE.—Piano pupils of Dorothea Nash were presented in recital recently in the Lincoln high school auditorium. Those taking part were Maxine Morrell, Jane Gilbert, Jeanne Davis, Marguerite Levett, Eleanor Williams, Mildred Karo, Beatrice Klapper, Janet Griffith and Elinor Wiggins.

BRIDGEPORT, CONN.—A recital by the advanced piano and vocal pupils of the Fairfield County Music School, Mr. and Mrs. Herbert A. Strout, directors, was given in Grace Church. Prizes were awarded for attendance and for the highest average of work. Diplomas were also given to the graduates of each department.

LIMA, OHIO.—Minette Fagan, a pupil of F. X. Arens, New York City, and of the blind composer-pianist, John Van Cleve, of Cincinnati, has a studio in Lima, where she spends three days each week. The remaining time is occupied in Mansfield and Bucyrus. Next season Miss Fagan will arrange to make Lima her permanent headquarters.

ASHBURNHAM, MASS.—At the commencement exercises held at Cushing Academy, the Cushing Glee Club, with the assistance of Mary Loveridge Robbins, soprano; Anna Eichhorn, violinist, and Tsuya Matsuki, pianist, were heard. Miss Robbins gave successfully numbers by Ross, La Forge, Del Riego, Foster, Guion and Troostwyk.

WICHITA, KAN.—A piano recital was given by pupils of Mrs. T. M. Voss at the Lincoln Street Presbyterian Church. The following students appeared on the program: Dorothy Heaberle, Doris Crocker, Helen Harris, Earl Harris, Alice Paxton, Helen Morris, Bernard Harris, Pauline Brown, Blanche Bickle, Geraldine Herman, Richard Ness, Helen Barrett.

TRENTON, N. J.—Pupils of May Messerschmitt gave their final recital of the season at Prudence Hall, School of Industrial Arts. The Orpheus Quartette, composed of Joe Gizzi and George Miller, tenors, Frank Kale, baritone, and Luke Farley, bass, were the assisting artists. Louella and Mildred Hutchinson, violin and piano students respectively, were the soloists.

BELLINGHAM, WASH.—The advanced pupils of Edith Strange were heard in recital at the Garden Street Methodist Episcopal Church. Mrs. Katherine Bong Goddard, organist, and Mary McAnnally, Dorothy Hawkins and Dorothy Mille, pianists, appeared. Lulu Coffee presented several piano pupils of various grades before the affiliated patriotic orders on the same evening.

SAVANNAH, GA.—An interesting song recital was that of Mrs. Garry Boyle, who presented several young singers for the first time. Other recitals were given by the piano and violin pupils of Christine Winter, and piano pupils of Kathleen Keating, Virgie Ashley, Edith Burnham, Mrs. J. G. Jarrell, Prof. Leo Mehrtens, Miss Weeks, Katherine Kennedy and Mrs. A. D. Bergen.

BROOKLYN, N. Y.—A recital was given by the Modern School of Music in Manual Training High School recently. A large chorus was heard, assisted by Frank Mach, 'cellist. Others who appeared in solo numbers were Robert Koecher, Henry Koecher, Yetta Ziering, Reva Levine, Harold Mager and Clarence Meyerson. Henry Koecher and Miss Meyerson were the accompanists. Leo Wick conducted the chorus.

GREELEY, COL.—Lillian Eubank appeared in a recent recital under the auspices of the Colorado State Teachers' College Conservatory of Music, John Clark Kendel, director. Mrs. Charles E. Southard acted as accompanist. Roy Young, violinist, accompanied by Arthur Laubenstein, pianist, was heard in an artistic recital in the College Auditorium.

Mr. Young played several of his own compositions which were well received.

NASHVILLE, TENN.—The Peabody Demonstration School gave a performance of "The Bohemian Girl" at the Orpheum Theater with a well-trained chorus and a talented cast. D. R. Gebhart conducted the opera, Marian Murphy sang *Arlene*, Eleanor Brown was the *Gypsy Queen*, Will Cartier sang *Thaddeus*, John D. Anderson was the *Count*, and the comedy parts of *Florestin* and *Devilshoof* were in the hands of Jack Gebhart and Thomas Woodard.

ATLANTA, GA.—Pupils of Anna Mae Farmer were heard in recital at the Phillips and Crew Hall recently. W. F. Talley, baritone, and Margaret Castles, reader, assisted. Willis Rogers played the accompaniments. Those taking part were Reba Brown, Ellen Cochran, Culton Stone, Lula Thompson, Ruby Callaway, Mrs. Chamberlain, Louise Callaway, Mary Ballard, Odell Soye, Marynell Pruett, Mrs. Richards, Fay Hatcher, Kathleen Ballard, Elizabeth Knox, Hannah Baron, Dorothy Wood, Mrs. Dry and Kathleen Callis.

MARYSVILLE, KY.—The following pupils of Lida Berry were heard in a piano recital at the Knights of St. John Hall: Lillian Huthison, Marian Petter, Thelma Brown, Winifred Slye, Elizabeth Donald, Chloe Newell, Mary Miller Bissett, Sue Gaither, Patsy Downing, Leona Utter, Martha Roden, Frances Holiday, Elizabeth Kackley, Florence Fee, Nancye and Katherine Glascock, Aileen Hardyman, Thelma Maas, Dorothy Caplinger, Adella Thomas, Mary Donald, Edith Young, Elizabeth Franklin, Mildred Proctor, Juanita Richardson.

PORTLAND, ORE.—Mrs. Laura Jones Rawlinson is conducting a summer training school for teachers. Those who are completing the course are Jean Elliott-Woods, Sarah E. Brasch, Constance French-Hodder, Eleanor Petersen, Ida May Lubbe, Gladys Strong, Urinia H. Brasch. Reviewing the class are Viola Ridgeway, E. Gladys Nash, Grayce Weber, Maude Campbell, Genevieve Smith, Florence Grasse, Betty Parker, Kate Marden. Mrs. Rawlinson plans to go East at the close of summer classes to pursue studies relating to beginners' methods in Chicago and New York.

MANCHESTER, N. H.—A piano and organ recital was given by pupils of Alexander Lamb in the Congregational Church in Laconia before a large audience. Those who took part were: Theodore B. Stafford, Evelyn Glines, Rachel Dunlap, Rose Davey, Hugh B. Wakeman, Annette Jewett, Beatrice Smith, Bernice Lassen, Gladys Dearborn, Ellen F. Davis, Dorothy Robinson, Robert Morrison, Clinton Brooks, Maynard V. Little, Margaret Grothey, Beatrice Twombly, Louise M. Ryan, Harriet G. Lamb, Katherine Prime, Katherine Batchelder, Elizabeth Prime and Mary B. Paquette.

URBANA, ILL.—The Trio Aeolienne was presented in concert by the University of Illinois in the auditorium recently. The trio is composed of Richard Czerwonky, violinist; Bruno Steindel, 'cellist, and Moses Boguslavski, pianist. Charles W. Clark, baritone, assisted. Another concert at the auditorium was given by the University School of Music Symphony Orchestra under the leadership of Albert Austin Harding. Fred Allen Beidleman, concertmaster of the orchestra, was heard in a violin solo. He also conducted the string orchestra and furnished the violin obligato for a cornet solo by Edwin E. Newcomb.

TRENTON, N. J.—E. May Messerschmitt, violin teacher, has given up her studio here to study abroad. She sailed for Holland on July 16. Miss Messerschmitt has been heard in concert in many of the large cities of the East. Until recently she was a pupil of Richard Zeckwer and Paul Meyer, both of the Philadelphia Musical Academy. Catherine M. Zisgen, supervisor of music in the Trenton public schools, is conducting summer classes in public school music at Ocean City, N. J., during July. Miss Zisgen has now in the course of completion a new course of study to be used in the public schools next fall.

URBANA, ILL.—Recital Hall has been the locale for many recitals and concerts during the past season. Margaret Babcock and Amy Hollem participated in a joint recital there. Frances Rhodes was

heard in a piano program and a students' public recital was given. Those who took part in the students' recital were Doris Hess, Richard Kent, Gertrude Royal, Josephine Rogers, Oscar C. Belton, Charlotte Hagebush, Esther Nichols, Madelaine Wickersham, Maurice Payne, Ann Gray, Mrs. Frances H. Draper, Helen Rainey, Belle Longbons, Marva Page, Paul Markman, Libuse Parizek, Edna Powers, Mary Phelps and Helen Moore.

POTSDAM, N. Y.—The Potsdam Normal Orchestra, F. H. Bishop, conductor, was heard in concert at the Normal Auditorium, assisted by Charlotte Lansing Snyder, soprano. The program included solos by Miss Snyder, a trumpet solo by Clarence Premo and numerous orchestral items. The personnel of the organization follows: Merrill McEwen, Robert Tozer, Julius Hand, Edwin R. Foss, Rhea Doyle, Ruth Huston, Helen Aten, Marion Hall, Lyndon Clifford, Bertha Hawes, Jerome Sisson, Inafred Hoecker, Mabel Quenelle, Eula Huston, Ralph Rivers, Laurence McIntyre, Mark Anable, Edward Batchelder, Clarence Premo, Marion Premo, Clement Premo, Cyrus Everett, Gerald Kellogg and Mary Rowe. Marion Dunkleberger and Frank Merrill Cram were the accompanists.

SAVANNAH, GA.—The pupils of the Blinn Owen Studios were heard in two recitals, vocal students taking part one evening and piano students appearing the next afternoon. Among the vocalists whose work is worthy of mention were Anita Smith, Mrs. Pauline Comer, Mrs. W. W. Ingraham, Lois Pugh, Sara Wells, Allen Harden, James Morel and George Dutton. Later in the month Mr. Owen presented two of his artist pupils, Hattie Pead and Kathleen Keating, in an organ recital in the auditorium of Christ Church, where he is organist and choir-master. Both students played well. Mrs. J. J. Gaudry presented her vocal pupils in a recital at Lawton Memorial. The first half was given by junior students, the last by seniors. An excellent program was artistically presented. Those who appeared to exceptional advantage were Mrs. Lewis Powell, Ruth Ely and Stuart West.

SHIPPENSBURG, PA.—The Daphne Club recently closed a successful year. The club organized twelve years ago, has grown from a membership of twelve to forty and became a part of the National Federation of Music Clubs last year. Music of foreign countries was studied in eight meetings held during the season and two public organ programs were given. The club has been ably supported by its president, Mrs. Ethel G. Thrush, who is choir leader of the Grace Reformed Church. Previous to her marriage she was a teacher of vocal music at the Cumberland Valley State Normal School. Other prominent members are Helen Segner, chairman of the music committee, a graduate of Wilson College and a student at Peabody Institute, Baltimore; Mrs. J. S. Omwake, vice-president; Mrs. S. M. Kitzmiller, secretary-treasurer, and Mrs. Flora Witherspoon, librarian.

PORTLAND, ORE.—Violin students of C. Arthur Haulenbeck were presented in recital in McDougall's Hall on the occasion of the debut of the Portland Orchestral Society, of which Mr. Haulenbeck is conductor. Nina M. Walker, pianist, and Ruth McKinley, soprano, assisted. Miss McKinley sang "Come Where the Roses Bloom," with words and music by Mr. Haulenbeck. Doris Frazier, Grace Trout, Max Kafselder, Hannah Young, Alex Kerekes and Helen Helberg were presented in violin solos and Ralph Thiem was featured in a cornet solo with his sister, Grace Thiem, as accompanist. Other accompanists were Bessie Trout, Mary Kafselder and Della Helberg. The orchestra played with fine musicianship. The members are: Carlton Collins, Albert Fischer, Doris Frazier, Rose Fox, Ralph Gimbel, Helen Helberg, Thelma Holt, Avon Hetu, R. W. Johnson, Alex Kerekes, Max Kafselder, Florence Mallinson, J. G. Maybrunn, George Piotrowski, Walter Repass, F. Rodenbah, Robert Reeves, John Robinson, Clarence Stubbs, Lee Thomas, Grace Trout, Carl Vose, Aubrey Worknack, and Hannah Young, violins; John Bernuwitz, Paul Brinkman and H. N. Ross, 'cellists; F. H. Parker, Mr. Spencer, clarinets; C. W. Lewis, Margaret Laughton, flutes; G. L. Ford, Harry Lewis, horns; W. F. Biekner, Ralph Thiem, E. L. Townsend, cornets; Mrs. J. Coburn, W. M. Laughton, trombones; F. L. Bush, bass; Nina M. Walker, piano.



# In Music Schools and Studios of New York

## GUSTAVE L. BECKER CONDUCTS TEACHERS' CLASS

The annual summer classes of Gustave L. Becker have been well attended by music teachers in courses on psychology in teaching, program making, and modern methods of piano instruction. Following the close of the summer classes, Mr. Becker will go to Cornwall Bridge in the Connecticut Berkshires for his vacation.

## MORRIS WOLFSON GIVES PIANO RECITAL IN HUGHES STUDENT SERIES

Morris Wolfson presented an exacting program of piano music on July 24, at the home of Edwin Hughes, his teacher. The young artist gave evidence of splendid training in the following numbers: Prelude and Fugue in A Minor, by Bach-Liszt; Sonata, Op. 31, No. 2, by Beethoven; Schumann's Fantasia Pieces Op. 12 (complete); Allegro Appassionato, by Saint-Saëns, and Liszt's Thirteenth Rhapsodie. Mr. Wolfson's playing showed technical facility, and musicianly qualities of a high order. He gave as encores, an Impromptu of Glazounoff and the

Liebstraum, No. 3, of Liszt. This recital was the sixth of the series which is being given by Mr. Hughes' artist pupils for the benefit of the members of his summer class.

## LUIS A. ESPINAL CONTINUES CLASSES DURING SUMMER

Luis A. Espinal, vocal instructor, contrary to his original plan this summer, is continuing his teaching at his studio in the Metropolitan Opera House Building through July and August at the request of a number of his students. He is taking his vacation in week-end trips to places near the city.

## STICKLES PUPIL FOR LIGHT OPERA ROLE

Jeanne Stuart, soprano, a pupil of William Stickles, has signed a contract with Henry Savage for a part in the coming production of "The Merry Widow."

## ZERFFI STUDENT ENGAGED

Flaurance Coleman, a pupil of William A. C. Zerffi and the possessor of a fine soprano voice has been engaged by Henry W. Savage to take part in the revival of "The Merry Widow."

## SECOND TWILIGHT MUSICALE

Berumen, La Forge, Carver and Others Contribute to Program at Town Hall

Frank La Forge and Ernesto Berumen presented their artist pupils in the second Twilight Musicale at Town Hall, on July 24.

The feature of the evening was the playing of Mr. Berumen, who presented a group of piano numbers with his customary musicianship.

Charles Carver, bass, sang the aria, "Qui Sdegno" by Mozart, and later was heard in a group of songs. Dorothy George, contralto; Marguerite Schuiling, a mezzo-soprano; Beatrice Cast, lyric soprano, and Charlotte Ryan, dramatic soprano, gave arias and songs, with Mr. La Forge at the piano.

## BAY VIEW ASSEMBLY OPENS

Members of Faculty in Initial Concert—Recitals Scheduled

BAY VIEW, MICH., July 21.—The musical section of the Bay View Assembly opened Monday evening, July 11, with a concert, under the direction of Dean Robert G. McCutchan of Depauw University School of Music. The program was an interesting one, the artists being Louise Miller and Marian Saville, sopranos; Louise Schellschmidt Koehne, harpist; Elwin Smith, tenor; William F. Duesinger, violinist, and Henry D. Tovey, organist and pianist. Mr. Tovey, teacher of piano, has added the organ department to his schedule and presides at the organ in all concerts, and church services in the auditorium.

Marian Saville, pupil of H. J. Stewart of San Francisco, and David Bispham of New York, is one of the new members of the faculty, as are William F. Duesinger, teacher of violin, of Ohio Wesleyan University, Delaware, Ohio, and Guthrie Hassell, teacher of piano, and Louise Schellschmidt Koehne, harpist. Miss Miller is also new this year, coming from St. Joseph, Mo., where she is not only a successful teacher, but is in much demand for recitals and concert work. William F. Duesinger, teacher of violin, and solo violinist, is taking the place this year of Howard Barnum of Depauw University. Former members of the faculty again participating are Allen Spencer, pianist and teacher from the American Conservatory of Chicago; Adolph Muhlmann, teacher of singing of the Chicago Musical College; Henry Doughty Tovey, dean of music of the University of Arkansas; Elwin Smith, tenor, from the University of Kansas; Ella May Smith, teacher of piano, from Columbus, Ohio, and Dean McCutchan of Depauw University.

Among the artists who will appear during the season of six weeks, in addition to the faculty, are Christine Vickery, Florence Halberg, contralto; Cecil Smith, baritone; Clayton C. Quast, bari-

tone, and Bernard C. Rosser, 'cellist. A piano recital by Allen Spencer; a song recital by Arthur Middleton, and a number of lecture-recitals are announced. Issay Mitnitsky, violinist, will give a recital in the auditorium on Thursday evening, Aug. 4, under the local management of James A. Reid. Max Mitnitsky will be the accompanist. E. M. S.

## ISSUE NEGRO MUSIC PAPER

"American Musician" Devoted to Activities of Race in Art World

Devoted to the interest of the American Negro in music, the *American Musician*, a monthly publication, with editorial rooms in Philadelphia, contains much to indicate growing activity among the Negroes in art. A broad and sound outlook is evidenced in its editorials and in the selection of material. Its editors, and many of its contributors, are American Negroes, and there is a unique folk-element in much of its content.

Among articles of interest are those briefly descriptive of the successes attending the appearances of Roland Hayes, the Negro tenor, at Wigmore Hall, London. The incorporation of a Negro Grand Opera Company in New York is noted, of which H. Lawrence Freeman, Negro composer, is founder and director.

Rudolph Grant, a vocal teacher of Pittsburgh, writes that, for singers, "to be coached is necessary, but to be taught first is essential." A discussion of the program possibilities of music is contained in an article by William H. Briggs, and a discussion of the origin of Afro-American folk-song by Louis Stanley Hooper are interesting. Among composers of modern Negro music commended are Harry T. Burleigh, Clarence Cameron White, R. Nathaniel Dett, Will Marion Cook and J. Rosamund Johnson.

## WINS MALE CHORUS PRIZE

Franz C. Bornschein Gets Award in Chicago Composition Contest

CHICAGO, July 23.—The prize of \$100 for the best male chorus with piano accompaniment offered in the Swift & Co. Male Chorus competition, has been awarded to Franz C. Bornschein of Baltimore.

Mr. Bornschein is widely known as composer, violinist and teacher. He has won a number of prizes before, among them being the Chicago Madrigal Club prize in 1906 for the best setting for mixed chorus of Cunningham's "A Wet Sheet and a Flowing Sea"; share in first prize given by the Cleveland Mendelssohn Club in 1913, and the prize for the best American choral composition in the competition of the New Jersey Tri-City Music Festivals. Mr. Bornschein's prize-winning composition will

be presented by the Swift & Co. Male Chorus during the coming season.

The composer is spending the summer at Becket, Mass., where he was notified of his winning the prize.

## Guido Ciccolini Sings Vanderpool Song with Composer as Accompanist

Prior to his concert at the Auditorium in Ocean Grove, N. J., on July 16, Guido Ciccolini, the Italian tenor, was the guest of Frederick W. Vanderpool, the song composer, at dinner. He arrived here with his wife on July 15. Mr. Vanderpool entertained in honor of Mr. Ciccolini, who at the concert the next evening sang "The Want of You" by Mr. Vanderpool,

in a group of English songs. Mr. Vanderpool acted as accompanist for him in the group and shared in the applause.

## Organist's Executrix Obtains \$21,000 Verdict

A verdict of \$21,000 was awarded by a jury on July 25 in connection with the death of Homer A. Norris, New York organist, who was injured by an automobile on June 20, 1920, and died two months later. The suit was brought by Margaret Bishop, executrix of the estate, against Fred Newman, owner of the automobile, and Thomas Graham, the chauffeur. The jury found that the car had been driven in a "reckless and negligent manner."

## Fellowship the Keynote of Life for Harry Brooks Day, Composer

New England Organist Who Died Recently Remembered for His Sympathetic Interest and Kindly Faith—Life Was Devoted to Advancement of Good Music—Wrote Many Choral Works and Organ Numbers

HARRY BROOKS DAY, noted American organist and composer, who died at his summer home in Peterboro, N. H., on July 3, was a native of New England—the birthplace of erudite music in America. His early days were spent in Newmarket, N. H., where he first attracted attention as a musician. As a recital and choir organist he soon gained fame in many New England cities, and was spoken of as the "father of the boy choir."

His earliest teachers were S. B. Whitney, Louis Maas and George W. Chadwick. To leave nothing undone, however, which might add to his already excellent musical equipment, Harry Day studied choir-training in the Cathedral of St. Paul, London, and was later graduated from the Royal College of Music at Munich.

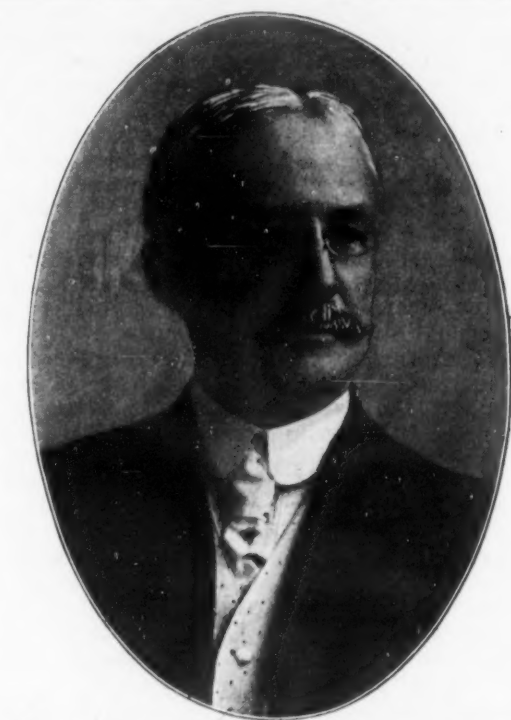
Among his best known compositions for the organ are the Nocturne in D Flat and the Allegro Symphony in B Flat, the latter written for the St. Louis Exposition. Of perhaps equally permanent value are three songs, "To a Rose in a Book," "Dreams" and "A Summer Song."

The works in anthem form by Harry Day comprise a goodly list, in which "The Day Is Gently Sinking to a Close" occupies a leading place. Of more recent publication is the capitally written Christmas anthem, "From Where the Rising Sun Goes Forth." With a masterful solo for bass and full massed, truly intrepid handling of ensemble, this composition will prove worthy of serious consideration by discriminating choirs and oratorio bodies. His "Easter Cantata" takes high place among works in this form. It was composed at the instance of Edmund Jaques who gave the initial presentation at St. Paul's, New York. The cantata contains some very singable and otherwise attractive Easter carols which may be used separately upon occasion.

He gave much attention to the cause of good music and was in high office in the leading musical clubs. A Fellow of the American Guild of Organists, Harry Day took an active interest in the advancement of this organization to the high status it now holds.

H. Brooks Day the musician and Harry Day the man were so intertwined that it is impossible to forego an account of his sincere generosity of spirit to all with whom he came in contact. With rare unselfishness, Harry Day may be said to have often permitted his own aims to wait, while he helped the less advantaged. His sound artistic advice to aspirants, his sympathetic interest in the efforts of his co-workers provided a legacy to be most highly prized.

Six days prior to his death Harry Day wrote to an organist friend what has now proved a parting letter. On the part of H. Brooks Day the musician, the letter reaffirmed the critical standard that had been his life-long aim. And then, for fear possibly of having written that which might seem to be overshadowing, Harry Day the man hastened to enjoin upon all his friends in his af-



Harry Brooks Day, Organist and Composer, Who Died at His Summer Home in Peterboro, N. H., on July 3

fectionate way that there be no solicitude for his future. The letter, for its strength of artistic conviction, blended with the love of his fellowmen, is treasured as a remarkable document. He closed his letter with a reiteration of his always conspicuous faith in the ultimate meaning of things: "I have had many blessings, many compensations, and—I have faith."

## PASSED AWAY

Teresa Brambilla Ponchielli

VERCELLI, ITALY, July 10.—Teresa Brambilla Ponchielli, widow of Amilcare Ponchielli, the composer of "La Gioconda," died here recently at the home of her daughter, Giuseppina Michelini. Mme. Ponchielli, whose family was identified with music and with opera especially, was born seventy-six years ago at Cassano Val d'Adda, and made the acquaintance of the composer when she was singing in the revised version of his opera, "I Promessi Sposi," at the Teatro Dal Verme in Milan in 1872. They were married soon after and had three sons besides the daughter at whose home Mme. Ponchielli died. None of their children followed music professionally. After the death of her husband in 1886, Mme. Ponchielli retired from the stage and devoted her life to teaching. She was for a number of years a member of the faculty of the Conservatory at Geneva, Switzerland. Interment was in Milan.

Mrs. W. F. Kennedy

LOS ANGELES, CAL., July 23.—Mrs. W. F. Kennedy, soprano, for many years prominent in the music of Los Angeles, died at Santa Monica on July 13. Mrs. Kennedy came to Los Angeles in 1887. She held various church positions and was a member of the Matinee Musical and Wawan clubs.

Mme. Louis-Octave Bailly

VALENCIENNES, July 9.—Mme. Louis-Octave Bailly, the widowed mother of Louis Bailly, viola player of the Flonzaley Quartet, died here on July 7. The religious service and interment took place in Valenciennes.



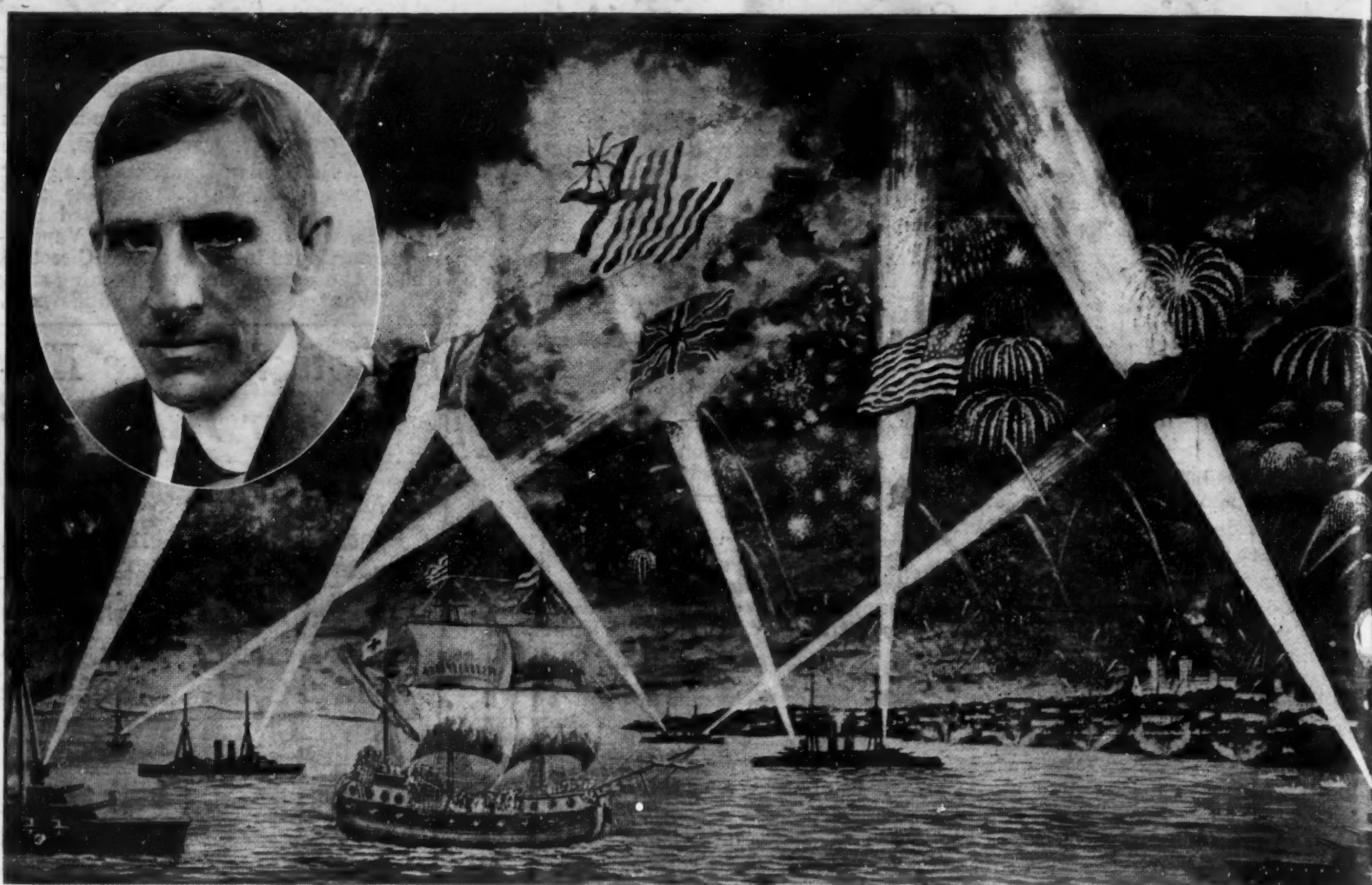
## Bombs and Airplanes to Descend Upon Bermuda at "Pinafore" Revival

Pyrotechnic Display to Illuminate Midwinter Production at Isle of Wight—Searchlights to Play on Allied Colors Suspended in Midair—Thomas Phillips, Boston Producer, to Direct Enterprise

BOSTON, July 27.—Arrangements for a realistic presentation on an elaborate scale of Gilbert and Sullivan's operetta, "H. M. S. Pinafore," on the waters of the Isle of Wight, in Hamilton Harbor, Bermuda, next winter, are being completed by Thomas Phillips, a Boston producer, noted for his stupendous amusement spectacles. In his quest for realism, Mr. Phillips has gone far and wide for ideas and talents. The design of the ship, to be constructed at Bermuda was drawn up by Joseph Calder, well known in the technical departments of motion picture studios at Hollywood, Cal. To avoid embarrassing anachronisms, fidelity to the design and structure of the ships of the period was achieved by a careful consultation of drawing in the public libraries.

The presentation will form a principal feature of the midwinter carnival at Bermuda. Following an afternoon of water sports, the evening carnival is to take place on the shores and adjoining waters of the Isle of Wight. A grand stand seating 10,000 persons and a horseshoe of 100 boxes are to be constructed on the sands for the convenience of the numerous visitors that flock to the resort in the height of the winter season. The proceeds from the production will be for the benefit of the King Edward VII Memorial Hospital.

Airplanes will first circle the harbor and drop illuminating bombs, displaying the allied colors suspended by invisible parachutes. Powerful searchlights on shore will play on "H. M. S. Pinafore" as she sails from her anchorage in the outer harbor down to the waters in front of the grand stand at the Isle of Wight. The orchestra will then commence the



H. M. S. "Pinafore" as She Will Appear Sailing from Her Anchorage at the Isle of Wight in the Revival of the Gilbert and Sullivan Operetta at the Bermuda Midwinter Carnival. (Insert) Thomas Phillips, Boston Producer, Who Has the Performance in Charge

overture, and the company will proceed with the operetta. Local talent will be engaged for the chorus, but the principals will be the best Broadway cast attainable. Charles Jones, stage director of the Society of American Singers at the Park Theater, who has been prominently identified with the revival of Gilbert and Sullivan productions in New York and Boston, will be in charge of the staging.

At the conclusion of the performance, there will be a pyrotechnical display un-

der the direction of John Serpico, president of the International Fireworks Company of New Jersey, to be followed by a spectacular blending of the American and British flags in mid-air. The evening's festivities will culminate with a Grand Pinafore Ball to be held at the Hamilton Hotel in Bermuda. The plans for the arrangement of local details are in the hands of S. S. Spurling, chairman of the Bermuda Trade Development Board.

Mr. Phillips has arranged with the principal moving picture companies to

send their representatives to photograph the production, and the Furness Bermuda Steamship Company has promised it hearty co-operation.

Mr. Phillips was stage manager of the Chicago Centennial Pageant with 150 people in the production, and directed the Charles River Water Carnival, held in Boston, Mass., in 1901. He has produced many plays and his last big achievement was the All-Star Concert last May at the Boston Arena, in aid of the Boston College Drive. H. L.

## TAX ON CONCERTS TO BE CONTINUED

Increased Yield Gives Little Promise of Repeal of Measure

WASHINGTON, July 27.—According to officials of the Bureau of Internal Revenue the present status of the amuse-

### Chorus of 100,000 to Sing in Chicago Pageant of Progress

CHICAGO, ILL., July 25.—The largest chorus ever organized in this country will take part in the musical Pageant of Progress now in course of preparation. Present plans contemplate 100,000 voices united in song. Arrangements have been completed whereby 10,000 members of singing organizations will be placed on boats alongside the Municipal Pier. The remaining 90,000 will be assembled on the pier proper. The program will contain classical music and a group of lighter numbers. Among the singing societies to be represented are the Paulist Choir, the United Polish Chorus, the Colored Community Singers, the Italian Singing Societies, the German Singing Union, and the Jugo-Slav, Swiss and Danish singing societies. Carl Craven, tenor, is directing all of the choruses. W. A. S.

ments admission tax gives little promise of the repeal of this schedule of the revenue law. As a revenue producer the admissions tax is not only regarded as one of the most important, but it is one of the few schedules which is showing a substantial increase in returns from month to month. The total returns of the war revenue tax show a decrease of more than \$629,000,000 for the eleven months ending May 31 last, from the returns for the corresponding period ending May 31, 1920. The admissions tax, however, has shown an increase in the same period amounting to \$14,000,000.

The yield of concert, opera and theater admissions taxes for May, 1921, was \$7,152,375.71, while in May, 1920, the total was only \$6,623,188.64—an increase for the month of \$529,187.07. In the eleven months ending May 31, 1921, the total amount collected on the tax was \$82,363,318.31, whereas the collections for the eleven months ending May 31, 1920, were \$68,382,538.25. The total increase amounted to \$13,980,780.06 for the past eleven months. The figures were furnished by the Commissioner of Internal Revenue.

There is every indication, according to officials of the Bureau of Internal Revenue that the tax collections on admissions for the present fiscal year which will end on June 30, 1922, will exceed \$95,000,000, and may possibly reach \$100,000,000. A. T. M.

### Mme. Stracciari Sails for Italy

Mme. Riccardo Stracciari, accompanied by her son Luigi and her cousin, Giuseppe Ciriola, the Milan concert manager, sailed for Italy on the Giuseppe Verdi, on July 21. Mr. Ciriola, who is associated with Minolfi of Milan, has taken a lease for a term of years on the Messina Opera House, where he proposes to give grand opera and where he will afford special opportunities to young American singers. Mr. Stracciari, who is singing at Ravinia Park, will at the close of his engagement there, join the Scotti forces for their fall tour. He has under consideration a proposal to sing in opera in Mexico City, but has not yet come to a definite decision in the matter. He will go to Italy in November to sing at La Scala and later to Spain for operatic appearances in Madrid and Barcelona.

### Congress Petitioned to Make "Star Spangled Banner" the Anthem

WASHINGTON, July 27.—Speaker Gillett of the House of Representatives, has submitted a petition to that body, by request, from the National Society of the Sons of the American Revolution urging

upon Congress the passage of House Bill No. 4391 declaring "The Star Spangled Banner" to be the American national anthem. The petition was referred to the House Committee on Judiciary. A. T. M.

### Florence Macbeth Urges Presentation of Opera in English in Chicago Lecture

CHICAGO, July 25.—That Florence Macbeth, coloratura soprano with the Ravinia Opera forces, has gifts other than that of song, was demonstrated in her address delivered before the Music Supervisors' Classes at Northwestern University on July 12. Her subject, "Opera in English" was treated in a logical and forceful manner. Her plea for such a presentation found favor with her auditors. W. A. S.

### Saenger Artist Wins in Stadium Trials

Elsa Warde, soprano, a pupil of Oscar Saenger, was one of the eight artists chosen from 600 in competition for appearance as soloist in the Stadium concerts. Miss Warde was one of four vocalists singled out for this honor. She has been studying with Mr. Saenger for several years.

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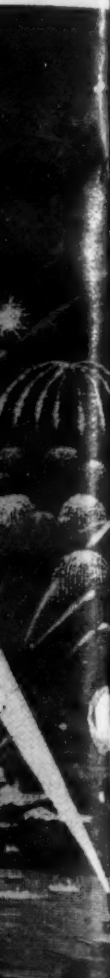
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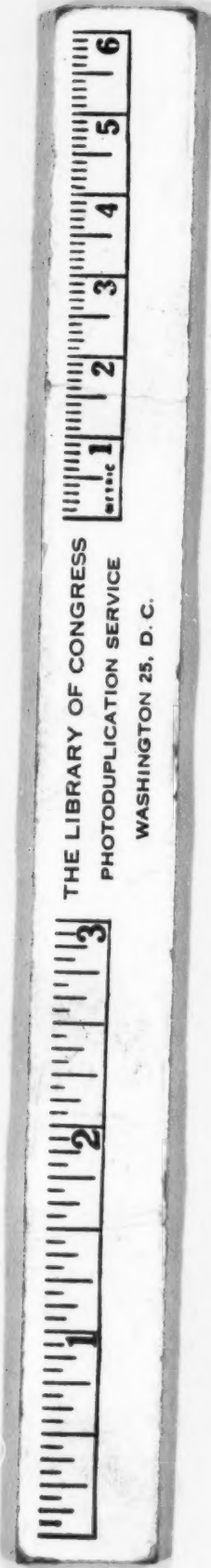
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